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ABSTRACT

The following essays are presented on the theme of exploring new areas in foreign language education: (1) "Between the Promised Land and the Woozles: Working the Frontier of Articulation," by L. Bosworth and others; (2) "The Exploratory Course: College Students in Elementary Schools," by K. Hardy and D. McAlpine; (3) "Women's Studies and Foreign Language Teaching: A New Alliance," by Y. Rochette-Czzello; (4) "Making Connections: Explorations in Creative Expression," by S. Hahn; (5) "The Different Drummer: Segmentation and Rhythm in Language Learning," by E. Andre; (6) "Oral Translation: An Old Horse for the New Frontier," by C. C. Hawley and M. Oates; (7) "The Illinois State Interdisciplinary Model for Teaching Languages for Business," by C. Varner, Jr. and R. Whitcomb; (8) "Individualizing Spanish in the Community College," by J. Hendrickson; (9) "Introduction to Literature: A Stimulant or Depressant?" by F. Konig and N. Vernon; (10) "Foreign Language Play Production: Everyone Benefits," by J. Miller; (11) "A Working Model for Training and Supervising Teaching Assistants," by O. Ozete and L. Garner; and (12) "Self-Evaluation of Teaching: Am I Getting Better or Just Getting Older?" by F. W. Medley, Jr. (AMH)

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New Frontiers in Foreign Language Education

Selected Papers from the 1980
Central States Conference

Edited by
Maurice W. Conner
University of Nebraska at Omaha

Coeditors
Madeline A. Cooke
University of Akron
Constance K. Knop
University of Wisconsin-Madison

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Preface

In November of 1979, the President's Commission on Foreign Language and International Studies issued its report, a report underscoring America's serious need to revitalize foreign language studies. In the introduction to their report, *Strength through Wisdom: A Critique of U.S. Capability*, members of the commission point to a direct relationship between the decline in language study and a decline in our nation's security:

> At a time when the resurgent forces of nationalism and of ethnic and linguistic consciousness so directly affect global realities, the United States requires far more reliable capacities to communicate with its allies, analyze the behavior of potential adversaries, and earn the trust and sympathies of the uncommitted.

The Central States Conference on the Teaching of Foreign Languages is committed to the challenge of revitalizing foreign language studies. The 1980 conference theme, "New Frontiers in Foreign Language Teaching," reflects this commitment.

We intend to answer the challenge by working with our colleagues from other teaching areas in order to foster a stronger interdisciplinary element in our teaching approaches and methods. We will also seek to improve our teaching and our knowledge of our own subject area, and we will explore new ways to make foreign language instruction available to broad segments of society. Our teaching of all disciplines must become global, our concepts multicultural. It is hoped that this volume and the conference that it has grown out of can help foreign language teachers not only to meet new challenges but to welcome them.

Ortrun Gilbert
1980 Program Chairperson

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Introduction

Maurice W. Conner
University of Nebraska at Omaha

A frontier is a border that separates one group of people from another and must be crossed before interaction can occur. The word "frontier" is also used to describe uncharted territory where new ideas germinate. In addition, "frontier" suggests the most advanced achievement attainable in a particular field of knowledge.

Each of these definitions is meaningful to foreign language educators. Borders that should be crossed exist between foreign language teachers and their colleagues in other academic disciplines. Despite numerous attempts at articulation, boundaries also continue to separate language educators at the primary, secondary, and college levels. And there are barriers between foreign language teachers, the public that provides support, and the students themselves. If these things were not true, there would have been no need for a presidential commission on foreign language learning.[1]

Only through bold exploration can foreign language teachers aspire to advanced achievement in their field. The new decade brings new ground to be cultivated and new hope. Underexplored territories excite foreign language teachers, who constantly seek new audiences for their material and better methods of teaching it. The essays in this book are a representative sampling of the sessions and workshops presented at the 1980 Central States Conference on the Teaching of Foreign Languages. The theme of the conference: New Frontiers in Foreign Language Teaching.

Drawing an analogy from A. A. Milne's *Winnie the Pooh*, Lewis A. Bosworth, Gene Marshall, and Valters Nollendorfs urge us to break the stride of our circular and unproductive chase for "woozles" and to seek new areas for articulation. For them, articulation includes but is not restricted to the meshing of foreign language programs at various levels of instruction. They also use the term in the broader sense of communi-

cation, and they suggest ways of improving communication with groups that have (or should have) an interest in foreign language learning.[2]

Karen J. Hardy and David McAlpine have crossed the nearly closed frontier of Foreign Language in Elementary Schools (FLES). They suggest a means of introducing (or reintroducing) FLES by using college students as teachers. The venture has obvious advantages for the elementary school pupils who gain early exposure to foreign language learning and for the college students who are able to practice language-teaching skills in a carefully controlled environment.

Yvonne Rochette-Ozzello heightens our sensitivity to the need for unprejudiced teaching, and she presents models for teaching about women.

Sidney L. Hahn and Elise André explore new ways of improving language teaching. Hahn presents techniques that allow language learners to view familiar objects and ideas from a new perspective. Like Rochette-Ozzello, she suggests ways in which traditional prejudices can be overcome. André explores the concept of listening at the pre-meaning level and applies it to foreign language learning.

Oral translation as a means of increasing foreign language skills is the subject of the essay by D.C. Hawley and Michael D. Oates. They present an outline for an oral-translation course at the advanced level and suggest ways to introduce such a course into the college or the high school curriculum.

The need for foreign language skills in business is amply documented by Carson H. Varner, Jr. and Richard O. Whitcomb. They have designed a curriculum that combines foreign language learning with business education and involves faculty from both disciplines. Their course combines German and business, but imaginative readers will see how the idea applies to other languages as well.

James M. Hendrickson describes a way to individualize foreign language learning, thus making it available to more students than is possible in traditionally scheduled courses. On the other hand, Fritz H. König and Nile D. Vernon present a traditional course in a new light: they insist that the introductory literature courses "be taught by the most dynamic, resourceful, and experienced professors in the department."

Role-playing is an interesting and fruitful way to stimulate foreign language learning. Judith G. Miller extends the idea to its limits by sug-

gesting ways to produce a full-scale foreign language drama. Such an undertaking requires great commitment by teacher and students, but Miller provides guidelines to make it feasible. As she points out, the rewards are great because the public as well as the students benefit.

Graduate teaching assistants in university foreign language departments teach beginning and intermediate language courses while they work toward advanced degrees. Too often, acquiring teaching effectiveness is left to chance because their academic study consumes all of their energy. Yet they are the very people who are to become educators in an academic discipline where teaching effectiveness is of prime importance.[3] Oscar Ozete and Lucía Caycedo Garner outline a successful training program for graduate teaching assistants. The techniques can be applied to almost any situation where foreign language teachers are being trained.

Frank W. Medley, Jr. asks foreign language educators to look at themselves in order to discover new teaching strategies. He argues that the periodic assessment of teaching skills is necessary for the continued improvement of instruction, and he suggests teaching evaluation methods that can be used with or without the participation of students, colleagues, or administrators.

Foreign language instructors face many frontiers. They might enlarge their sphere of influence by finding new audiences for their programs and new techniques for presenting their material. Using communication, the skill that they know best, they must continually seek to improve and to expand foreign language teaching. The chapters in this book were selected because, in various ways, they help us move toward those ends.

Notes

1. The commission's report, *Strength through Wisdom: A Critique of U.S. Capability*, may be purchased for $4.75 from Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Stock No. 017 080 0265 3.
2. In *Options for Undergraduate Foreign Language Programs: Four-Year and Two-Year Colleges* (New York, NY: The Modern Language Association of America, 1979), Renate A. Schulz lists as a major cause of declining enrollments a "lack of communication between departments, often reflected in the indifferent quality of advising or in negative attitudes and lack of support by advisers, colleagues in other fields, and administrators" (p.11).
3. Schulz (p.14) finds increased teaching effectiveness to be a major factor in attracting students to foreign language programs.

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Between the Promised Land and the Woozles:

Working the Frontier of Articulation*

Lewis A. Bosworth, Valters Nollendorfs
University of Wisconsin-Madison
Gene Marshall
Minot State College, Minot, North Dakota

Maybe the metaphor of the frontier is all wrong. Are we really advancing into unexplored territory with the hope of finding El Dorado, a promised land so harmonious that articulation is unnecessary? Or like Pooh and Piglet, are we tracking the "woozles," only to find that the footprints leading us in circles are our own?

Just a short decade ago, it seemed, the frontiers of foreign language teaching were being pushed forward all the time, and the promised land lay only a few steps ahead. Following the Sputnik crisis of the late 1950s, it had become national policy to promote the study of foreign languages. Large amounts of money were spent to encourage, improve, and indeed insure the teaching and study of foreign languages in schools and colleges. Foreign Language in Elementary Schools (FLES) programs were begun to give children in the United States an early start. National Defense Education (NDEA) summer seminars were set up to retrain and refresh experienced foreign language teachers. New foreign language teachers were rapidly trained to meet a demand that for a while increased faster than the demand for teachers in other areas.

Some of these efforts were instrumental in setting new educational standards, in introducing new methodologies, and in coordinating curricula among institutions offering foreign language instruction. In addition, more formal ways of settling the articulation problem were

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advanced: Curriculum guides were prepared in many states, and we seemed to be on the verge of achieving national standards, indicated by the call, at an American Association of Teachers of German (AATG) panel discussion, for the "creation of clear-cut definitions of learning levels which would apply nationally."[1] In light of these events we thought we saw the promised land of articulation; yet we never quite got there. Maybe it really was there. Maybe it was a mirage.

It certainly was something that ran counter to the modern trends in American education, this massive, centrally encouraged if not centrally directed push for national excellence. The late 1960s and certainly the early 1970s returned us to reality and worse, for by then we were different from a decade earlier. Even as the call for national standards was made, the basis for these very standards was eroding. What had been national policy became anathema for a younger generation skeptical of all authority. The nation, wracked by a crisis much greater than that of keeping up with Soviet satellites, was no longer interested in foreign language instruction and no longer willing to support the foreign language programs of the preceding decade. The enrollment boom was leveling off, and there suddenly were more teachers than jobs. Just a decade earlier, foreign languages had been among the educational glamor stocks; now no one wanted them. Faced with an imminent crisis in education and the growing fiscal problems, many school and college administrators were altogether too willing to comply with "the new relevance." They sold out; foreign language requirements were dropped or reduced in colleges, schools followed suit by scaling down or phasing out their foreign language offerings. The 1970s had come, and the promises of the 1960s had not been fulfilled. The ebullient effort by foreign language teachers to create national standards of excellence had been replaced by a dogged fight to survive, with enrollment statistics the main weapon and foreign language programs and teachers the main victims.

To some extent the 1970s returned us to where we had been before—to the diversified landscape of American education, a landscape with local jurisdictions, priorities, and standards, a landscape with competing philosophies and methodologies, a landscape with infinite curricular variations. To some extent we could not return; the 1960s had changed us not only by suggesting that growth is possible but even

more by making it possible for that growth to occur. And foreign language teachers responded by devising new strategies and philosophies, new courses and curricula. Courses in business Spanish, business French, or business German; courses in civilization; courses on film and on women in literature sprang up in many colleges and universities. A new emphasis was placed on interdisciplinary courses as well as courses on teaching literature or culture in English; all such measures were designed to ease the shock of declining enrollments. Clearly, it was not an easy time for articulation, especially articulation of national standards. And yet, if articulation was ever really needed, it was needed in the 1970s and is needed now as we enter the uncertain 1980s.

But it is an articulation quite different from that of the 1960s. Whatever gleam of a promised land we had in our eyes then should give way to a view of some sobering realities. We should not hope—in view of the national and international crises looming ominously on the horizon—that a *deus ex machina* will emerge from a presidential commission. If there is a promised land, we will have to find it ourselves. But maybe we would do better to work the land already staked out. If we don't, we may find ourselves tracking the woozles.

This chapter is based on the two propositions that (1) at this juncture, articulation is an extremely critical and indispensable tool to help maintain *all levels* of foreign language instruction through the enrollment crisis of the 1980s and beyond and that (2) articulation should not be thought of as a problem to be solved once and for all but rather as an ongoing, integral part of the educational process that takes into account the curricular, philosophic, and social factors of foreign language learning.

As we develop our ideas throughout the chapter, we will discuss some recent articulation problems and some effective articulation practices. Because our study is a joint effort by groups working in North Dakota and in Wisconsin, we will be referring primarily to situations in these two states. Because of the way we divided the topic, it may seem that North Dakota has all the problems and Wisconsin has all the solutions. Most emphatically, that is not the case. We are not attempting to present something heretofore unknown, rather we hope to provide some guidelines for a system and a philosophy of articulation appropriate to the 1980s.

The Present Dilemma

Our colleagues in North Dakota have found that there is a growing sense of isolation and frustration; that curricula in the schools and in the colleges are growing farther apart; that more and more students who want to continue in college a language learned in high school find themselves floundering in courses that do not provide a smooth transition either between high school and college courses or between various courses in the college curriculum. We are sure the situation is similar in many other parts of the country.

This should be a point for articulation to begin, but altogether too often it is frustrated by lack of mutual understanding and empathy. High school foreign language teachers are likely to view the inability of their students to place or to do well at the level in college indicated by performance in high school as a reflection on their competence. College teachers bent on upholding standards are more than willing to reinforce that feeling among high school teachers without trying to understand the problems these teachers are currently facing. It is of little help that there is a perceptible decline in achievement and in mastery of basic skills in almost all academic disciplines and that both college teachers in other fields and the public at large also believe that the schools are failing the colleges.

We think it is important to overcome distrust between teachers in high schools and those in colleges and for college teachers to understand that the problems facing the schools are not entirely the teachers' doing—that these problems extend in many cases beyond the classroom into the home, community, and society at large.

High school teachers are faced with a plethora of problems that, in fact, prevents them from doing their jobs adequately:

- —High school textbooks are often too long and too complicated to allow a class to cover everything in them in a year's time. Once a textbook is chosen, the teacher may have to use it for a long time even if the book turns out to be inappropriate.
- —High school students elect foreign language study for the wrong reasons and often choose the particular language based on whim or on the popularity of a given teacher or language program.

- Teachers are constantly faced with the problem of tracking: some students go to college; others don't; others don't know what they want to do nor why they are there in the first place.
- In spite of declining enrollments, high school language classes are sometimes far too large, particularly in the first- and second-year classes. (Many school districts are now limiting class size. But these smaller classes often are difficult or indeed impossible for administrators to defend when they must justify district expenditures on a cost-effective basis, a vicious circle that makes long-range educational planning and sound pedagogic practice impossible.)
- Interruptions not normally found in college classes, from public-address-system announcements to absences for extracurricular activities, occur in high school foreign language classes.
- Some high school foreign language teachers see themselves as unprepared to cope with the discipline itself, perhaps because they are teaching a language they studied only as a minor in college or because they have not in a long time been exposed to any additional course work or in-service training.

How do high school teachers feel about these problems and how do they deal with them? First, they feel frustration and disappointment. Second, they wonder why they are singled out to be picked on by budget-conscious school administrators. Third, they wonder why the profession as a whole does not come to their aid. In response to all this, they may take either a positive or a negative approach to trying to solve their many problems.

Some, especially newer teachers, become active "recruiters" within their schools and communities; they hold language days; they cooperate with guidance counselors; they put in extra hours, and—in many cases—their own money to enhance and promote language programs; they invent new systems of language pedagogy. Their energy appears boundless, and their enthusiasm and curiosity are apparent to anyone who has attended state and regional foreign language conferences.

Nevertheless, these positive steps are taken only by a minority of high school foreign language teachers. Many more react in negative ways. They make their courses popular by inflating grades or by stressing the "fun" parts of the textbook and ignoring the basics necessary

for satisfactory performance at the next level, whether it is third-year high school Spanish or second-year college German. Still others simply complain that they are overworked, that the administration doesn't understand, that students aren't as motivated as they once were, and that no one sympathizes with the problems in the foreign language curriculum. But they do little or nothing about any of these complaints.

It would be easy to make these teachers scapegoats for all our ills, but that would simply be another negative reaction to a negative reaction, which would not—as it would in mathematics—give a positive result. Some of the negativism is not only understandable but endemic to much of the educational enterprise these days; college and universities not excluded. The supposed lowering of standards may, after all, be the only effective means of keeping students whose grades are inflated in other academic areas. The upholding of past academic standards may be a noble but in the long run futile and suicidal goal. College teachers especially should beware of casting the first stones, because grade inflation is by no means a phenomenon found exclusively in high schools. Just like a dollar, a grade simply does not mean as much as it did before; however, it is just as competitive with other grades in today's educational marketplace. For better or for worse we are in a battle for simple survival.

Principles for the 1980s

Finding scapegoats will not help unless we are ready to live with them—embittered, isolated, and withdrawn—for the next ten to twenty years. And that, in time, will only isolate the "positivists" and the "activists" and hopelessly fragment the foreign language profession exactly at a time when concerted action at all levels of instruction is indispensable. We need instead to develop effective means of genuine communication, to encourage each other, and to reinforce each other's work for mutual benefit. What we need, as David Kaplan put it in an intriguing article, "The Case of the Conference: The Dialogue Remains a Monologue," "... is less 'talk' of articulation and more preparation for a climate in which school-to-college transition can take place."[2] That the climate is not particularly fair is clear; we believe, however, that it can be im-

proved by a number of strategies, procedures, and devices. But before we proceed to these, we want to set forth some basic principles of articulation for the 1980s:

1. Continuity. Effective articulation should not be a sporadic activity but rather a process the continuity of which should be just as obvious to the educational enterprise as is the choosing of textbooks, the development of teaching methodologies, or participation in teachers' conferences. There should be persons in larger foreign language teaching units whose job it is to insure such a continuity. But ultimately all foreign language teachers should consider a concern for articulation part of their normal duties.
2. Flexibility. Effective articulation should be responsive to the basic characteristics of American education: diversity and change. Instead of striving for perfection in everybody, articulation should formulate intermediate goals in response to problems and aspirations.
3. Involvement. Effective articulation should strive to involve as much as possible all those directly and indirectly participating in the educational processes: the students as well as the teachers, the administrators as well as the counselors, and ultimately the public at large.
4. Understanding. Effective articulation should attempt to encompass and grasp all factors of the educational environment. It should include not only levels of language competency, but also the philosophies and the contents of our instruction; it should represent not only idealized goals but also practical aims and personal aspirations.

With these considerations in mind, let us now turn to some of the strategies, procedures, and devices that have proved, or at least seem, to be successful in practice. We will suggest what high school teachers can do, what college teachers can do, what we all can do in the foreign language teaching profession. We will also discuss those problems for which we've provided no possible remedies.

What Can High School Teachers Do?

High school teachers might attack the problem of articulation in a sequence similar to the one following, which we consider to be logical.

First, they must be certain to know their own curricular goals and how these goals relate to what has come before (i.e., to how the elementary and the middle or junior high school teachers have prepared students for the high school program). In larger districts, in particular, guidelines for the foreign language department chairperson are helpful in providing a cohesive framework for maintaining morale and a spirit of cooperation among foreign language teachers. Anthony Gradisnik and Helen Joy have suggested the following guidelines:

1. Identify and study curriculum problems in the foreign language area . . .
2. Provide leadership in examining new ideas, methods, and materials . . .
3. Provide an effective program of orientation for new teachers.
4. Share with the foreign language staff a variety of teaching and learning styles, methods, and materials.
5. Encourage systematic evaluation of offerings . . .
6. Insure that the foreign language professional library is stocked with recommended books . . .
7. Encourage membership in foreign language professional associations.[3]

Second, high school foreign language teachers can and should interact in a positive and perhaps even forceful manner with teachers of other disciplines. For example, teaching about a plurality of cultures has long been the domain, for better or worse, of social studies teachers. Social studies teachers must be persuaded, if they are not already persuaded, that teaching about a foreign culture is difficult, and can be misleading to students, without an understanding of the linguistic structures that are specific to the culture. Within a school or school system, foreign language teachers and social studies teachers have visited each others' classes either on a set day or when the curriculum "matches." This is a practice worth trying: it builds confidence among teachers of different disciplines and may even lead to increased enrollments in

upper-level language courses when students become aware that teachers are working together to make their courses more interesting and valuable.

Third, high school teachers should try to solve what is perhaps the most difficult articulation problem within a school: the relationship between foreign language teachers and guidance counselors. Helene Z. Loew states that the foreign language teacher's "attitude toward guidance personnel must be the same as toward *any* teacher of *any* discipline in your school. Guidance people are not 'above' teachers nor, certainly, are they 'below' teachers in the rigidly structured echelons of the public school hierarchy."[4] Some of Loew's suggestions are well worth citing here:

1. Invite guidance personnel to your department meetings where pertinent items are being discussed.
2. Insist on being included in parent interviews where foreign language is a major topic . . .
3. Meet deadlines. If guidance asks for grade sheets, enrollment numbers, Advanced Placement applications, be sure they are in on time.
4. Assist guidance with the choice of college for your junior and senior students.
5. Verbalize and write out your praise of the counselors.
6. . . . sell your program to guidance who in turn will sell it to the students. Know your facts on why foreign language should be studied as long as possible—the two-year syndrome must be wiped out![5]

Fourth, high school foreign language teachers must interact with their students continuously and positively. The Sun Prairie, Wisconsin, Junior High School has two kinds of forms that have proved effective. The first is a student progress report directed at regular intervals to the students, their counselors, and parents (see below). The second is a student self-evaluation form that, if used prior to the progress report, can successfully avoid any ill will on the part of the student.

Fifth, direct interaction with college and university faculty members can be extremely helpful. It provides for communication and strengthens the rapport between high school and college foreign language teachers, and it may boost enrollments in upper level high school for-

Figure 1

Student Progress Report, Sun Prairie, Wisconsin Junior High School

SUBJECT AREA FRENCH — **Student Progress Report**

Student	Boy / Girl	7 / 8	19__ / 19__	Homeroom Teacher	Sun Prairie Junior High 160 South Street Sun Prairie, Wis. 53590

Classroom Instructor

O–Outstanding S–Satisfactory I–Improving
N–Needs Improvement H–Haven't Observed

9 Week Periods	1	2	3	4
LISTENING COMPREHENSION				
1. Understands French spoken in class				
2. Understands French in lab exercises				
3. Can distinguish between similar French sounds				
4.				
SPEAKING				
1. Accurately pronounces French sounds				
2. Participates actively in speaking exercises				
3. Avoids English-sounding pronunciation				
4. Learns dialogs accurately				
5. Uses French to express self orally				
READING				
1. Reads with correct pronunciation and intonation				
2. Recognizes pre-learned material in written form				
3. Successfully sounds out new vocabulary				
4. Answers comprehensive questions based on reading				
5.				
6.				

9 Week Periods	1	2	3	4
WRITING				
1. Copies carefully				
2. Accurately writes French dictations				
3.				
GRAMMAR				
1. Correctly performs written exercises				
2. Uses correct grammar when speaking				
3. Performs well on quizzes and tests				
4.				
CULTURE				
1. Interested in learning French speaking cultures				
2. Takes an active part in studying culture				
3.				
CLASS ATTITUDES AND CONDUCT				
1. Has work completed on time				
2. Promptly makes up work after absence				
3. Cooperates with teacher and other students				
4. Brings books and materials to class				
5.				
See Attached Information				
Pass				
Fail				

Promoted ☐
Retained ☐

Please call teacher, principal, or counselor if further information is required. Phone: 837-5181

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eign language classes. It is the initiative of the high school teacher, however, that provides the key to a successful exchange with college teachers. In recent months Nicolet High School in Glendale, Wisconsin, has invited professors from the University of Wisconsin-Milwaukee to visit with high school foreign language teachers in their departmental meetings. College professors will be more aware of the level of performance that might reasonably be expected of their freshman students if they know what was done in the high school curriculum.

Sixth, visits by high school seniors to college language classes have proved to be useful in overcoming apprehensions about continuing the study of a language after high school. Such visits have been routinely arranged for individual students and for entire high school classes at the University of Wisconsin-Madison and other colleges in Wisconsin.

Finally, there must be a strong articulation program involving high school foreign language teachers and the general public. U. Henry Gerlach takes the position that "a 'favorable press' is a decided asset for any group or enterprise. Foreign language education, especially, would benefit from greater exposure to the media."[6] Gerlach continues, "getting into the local newspaper is no problem at all, if the news you share is presented properly. Avoiding wordiness, the news release should present essential information in concise form. If a student achieved a certain honor as a result of foreign language study, a release might include the following:

> /1. *Who*/ Peter Piper, son of Dr. and Mrs. Edward Piper, 217 Linden Ave., /2. *What*/ has won the First Prize in Level Four of the High School Testing and Awards Program of the American Association of Teachers of German. /3. *Why/How*/ Along with hundreds of other area students, he took part in the achievement test /4. *When*/ administered during February /5. *Where*/ in schools and testing centers throughout southern Illinois. /6. *More*, e.g./ Peter Piper and his teacher, Ms. Eva Reddy, will be honored at the luncheon meeting of the Spring Conference of the AATG Southern Illinois Chapter to be held at the Kern Center in Podunk, Illinois, on May 2, 1979. /7. *More*, e.g. *information about the certificate of achievement or the book prize Peter will receive, further news about Peter's language skills, etc.*/.

Gerlach concludes by stating, "Most people in town like to read about what other folks are doing. If you are in doubt whether what you have would be of general interest, send it anyway. The worst that could hap-

pen is that the editor will disregard it. Then try with something else later on. Remember that your 'putting in a good word,' even on your own programs, is not self-aggrandizement but a public service on behalf of foreign language education."[7]

What Can College Teachers Do?

It is probably not surprising that college and university faculty lag behind high school and middle school teachers in the implementation of articulation programs and devices. After all, in high school districts it is comparatively easy to communicate with colleagues, students, and the public. Colleges and universities, on the other hand, have missions that make it difficult to set up any one program that will perfectly mesh with all high school and—laterally—with college curricula. Nevertheless, there are ways in which individual colleges and universities are providing articulation programs to benefit most high schools in a given state. Colleges and universities are famous for sending out bulletins, catalogs, etc., materials that state what their language programs and courses are with the assumption that high school teachers and prospective students can "take it or leave it." The University of Wisconsin-Madison has taken a different—and more personal—approach in the last eight years. First, it regularly publishes a bulletin that is sent at no cost to all secondary foreign language teachers in the state. This bulletin explains exactly what its foreign language courses are like, what methods are used, how placement is done, what its policies on advanced placement or credit by examination are, etc. While this information pertains to one particular university, it is more than high school foreign language teachers had had before and it has been greeted with enthusiasm. The bulletin subsequently was expanded and now also serves the Wisconsin Association of Foreign Language Teachers under the title: *INFORMATION/The WAFLT Bulletin*. It also provides information on what WAFLT is doing and what meetings are held by the AATs, and it includes selected articles on practical materials and methods for the foreign language classroom. In addition, the department of German at the University of Wisconsin-Madison sends an annual booklet outlining courses and special programs, listing the faculty and their interests, and describing opportunities to study abroad open to all high school German

teachers. Similar booklets sent by foreign language departments at other institutions would be welcome.

Second, visits and presentations to high schools can yield tangible results. The German Department at the University of Wisconsin-Madison has made available to selected Wisconsin high schools a package of videotapes, slides, course descriptions, etc. The package is accompanied by a professor from the department to talk with upper level students about the German program at the university, about the reasons for studying German, and about career opportunities. Kathleen G. Boykin points out the benefits of such an approach:

> Visits to area high schools are another means of carrying your message to potential students. Letters are sent to area high schools indicating the willingness of the foreign language faculty to come to the school to present a program on some aspect of foreign language or culture, such as "A Walking Tour of Paris," "The Spanish Teenager," "Our Italian Heritage," etc. These presentations may be made to assemblies, language classes, language clubs, or parent groups. For such a visitation program to be a success, the cooperation of the faculty and administration is essential. Class schedules of the members visiting schools must be made somewhat flexible. A free day is ideal. Budget support is desirable, if not absolutely necessary. (The high school is often able to pay expenses.) A secondary, but very important, benefit of such visits is that the college professor finds himself back in the high school classroom where he can see firsthand how things have changed since he graduated or last taught there. After having stepped into the teacher's shoes for a day, professors no longer complain as easily about the effectiveness of public school teachers.[8]

Third, it may be incumbent upon colleges to provide descriptions not only of courses, but also of the kinds of skills new students will be expected to have to be successful in any course of study—including, of course, foreign language. The University of Wisconsin-Madison mailed such a booklet, *Preparation for College: Notes, Suggestions, Resource Manual*, to teachers in many disciplines this year. The foreign language section of the publication gives examples of course syllabi and tests in literature survey courses as well as suggestions on how to develop foreign language reading skills. The purpose of the booklet is summarized in the preface:

> . . . to give an insight into something that a university catalog usually does not describe in detail: the skills expected and needed to attain one's

> educational goals. What kind of writing and how much writing will students be expected to do? To what extent will they depend on their note-taking abilities? What kinds of mathematical prowess will they need? What does a typical university test look like? A term paper? How should oral reports be organized and given? The booklet also suggests that the skills needed in college are basically an extension of the skills a students is already learning in high school.[9]

Fourth, another more general articulation device that reports data to individual high schools in Wisconsin and gives solid information on foreign language performance and placement during the first semester is the *New Freshman Profile* from the University of Wisconsin-Madison. The information in the *Profile* is directed to individual high schools with the hope that foreign language supervisors and teachers will have a better understanding of how their former students are doing in college. The *Profile* is mailed each year to district administrators, and a cumulative five-year report is included where the number of students in each foreign language is sufficient to make the data useful. The *Profile* provides for lively and productive discussions, not only among teachers in high school foreign language departments, but also between the university and the high school teachers. Articulation meetings with some Wisconsin high schools to discuss the *Profile* have shown that, in general, high school foreign language teachers have found it helpful. One table of particular interest to foreign language teachers compares on a percentile scale the median performance (in a UW-Madison subject) of freshmen from a specific high school with the performance of all other freshmen in the university. In the example that follows (Fig. 2), the performance of all students from the school in question fell at the 47th percentile for all freshmen in English but at the 21st percentile for all freshmen in foreign language. Three other tables of interest to high school foreign language teachers are those that show the high school subject performance in relation to UW-Madison performance in the same subject, the UW-Madison courses related to years of high school preparation, and the performance of students from a specific high school in placement tests by high school rank compared to all freshmen. The *Profile* is useful to high schools, but the university also uses it for placement in foreign language courses.

Fifth, colleges can give recognition to work done in high school

Figure 2
University of Wisconsin-Madison *New Freshman Profile*

Median (*) Performance of Your Students by UW-Madison Subject Compared to all Freshmen Percentile Scale

	NO.	1	10	20	30	40	50	60	70	80	90	99
English	30					....3RD*QUINTILE....						
Foreign Language	24		.....2ND*QUINTILE.....									
Social Studies	39								.....5TH*QUINTILE...			
Mathematics	29						.....	4TH*QUINTILE.....				
Science	20			.....2ND*QUINTILE.....								
		1	10	20	30	40	50	60	70	80	90	99

foreign language courses by granting credit for them. In simplified terms, the system employed at all campuses of the University of Wisconsin awards college credit for prerequisite courses at the elementary and intermediate level if a student successfully completes a course beyond the first semester in a given foreign language. In his description of the effectiveness of the system as a tool for articulation, Frank Grittner states:

> This approach does not tell the high school teacher how to teach or what to teach. Instead, it is based upon the practice of making the high school student aware of the fact that it is to his or her advantage to be able to perform successfully in the advanced courses offered in college. The process of implementing this kind of articulation is simple, functional, and inexpensive. . . . the colleges within a given state can make the policy known to high school . . . teachers and school counselors. Knowing they can earn . . . credit on the basis of their high school performance, students are inclined to go on in the language which they began in high school rather than to abandon it for another language. Further, since so many credits are potentially riding on their achievement, students are motivated to work hard in their college . . . courses. A further advantage to this system is its flexibility. If the student finds himself misplaced in college he can simply drop down (for example) from an advanced to an intermediate course, until he finds a level at which he can achieve success.[10]

Other systems of granting college credit for high school work in foreign language should also be kept in mind: the well-established Advanced Placement and the relatively new CLEP, both of which give tangible rewards and thus reinforce high school curriculum, are among these.

Finally, a mode of articulation that is surely the province of the colleges and universities has to do with the training and inservice training of foreign language teachers. Grittner predicts the fate of language programs "should the colleges and universities of the nation fail to take seriously the task of preparing future teachers." He affirms that ". . . the question of articulation has meaning only if higher education succeeds in supplying a large number of certifiable people who come into the schools equipped with linguistic capabilities and who, at the same time, have the professional and personal qualities to enable them to function within the secondary school as it actually exists and is likely to exist in the foreseeable future. Thus, one kind of identifiable articulation problem relates to the responsibility of higher education to supply competent professional teachers who can function in the high schools."[11]

Unresolved Problems

The list we have described is not complete. What we have enumerated are strategies and devices of articulation that have proved to be effective for high school and college teachers. There are still major problems as yet unresolved, areas that concern all of us and need more attention and action.

First, there is the case of the ubiquitous "conference." Call it a meeting, a convention, a discussion, or anything else for that matter. Is it an effective mode of articulation, or is it just another few hours spent listening to monologues or chasing woozles around a circular path? How can the conference format be made into an effective dialogue?

Second, there is the problem of process, content, and time sequence. When students at any level enter language study with a lapse of time between the last study of the foreign language and the current semester, placement may be difficult. For example, a student taking French as a senior in high school would likely do better on a college placement test than a student of equal ability who last took French in the tenth grade.

Placement results may also indicate that the methodological approach and/or the content focus of the language as taught in high school was different from the approach and focus according to which the test was developed. That is, the process of instruction in high school may emphasize one set of skills whereas the test used for placement may place little emphasis on those skills. A student who took four years of Spanish in a high school emphasizing the spoken language may not do as well as a student who took three years of Spanish in a high school emphasizing reading and grammar because the placement test emphasizes the latter. Universities cannot dictate to high schools which skills to teach, nor can high schools gear their entire instructional programs to conform to myriad placement tests or procedures. One method of trying to address this problem was developed in Wisconsin in the early 1960s by a group of language teachers at all levels. For lack of a better term, it has been called the "articulation form." (Fig. 3) The high school teacher fills out the form and sends it to the college instructor. The form has met with some success. However, what good does it do to have such a form if college professors either do not look at it at all or have no faith in what it says? How can communication be improved?

Third, an attempt to put some continuity into the K-12 language programs in order to better prepare students for each subsequent level has been made in both North Dakota and Wisconsin. Curriculum guides for French, Spanish, and German give the teacher specific objectives in each of the language skills. Still, the guides are debated each time teachers sit down to articulate. Do they need revision? If so, how often? Does anyone pay any attention to them? Do they lock a particular teacher or language program into using text materials that are neither suited to contemporary culture in the target language nor pedagogically sound? Are they too general or too specific? Do college professors pay any attention to them (if indeed they are widely and regularly used within a state) when it comes to choosing texts and methods in college courses? And finally, if teachers agree to use foreign language curriculum guides as the basis of our instructional objectives, should we not "test" our students to see whether they have met the objectives? There is probably no hotter issue in education today than the subject of education based on minimum-competency testing, and foreign language teaching is no exception if one decides to adhere strictly to curriculum guides.

Figure 3
State of Wisconsin Articulation Form

Foreign Language Department

High School _____

Address _____ Date _____

City, State, Zip _____

_____
Signature of Teacher

_____
Phone No.

TO:
Chairman, Foreign Language Dept. LANGUAGE

College or University _____

Address _____ _____

City, State, Zip _____

TO BE COMPLETED BY THE STUDENT

1. Name of Student
_____ _____

2. Social Security Number Home Address of Student
_____

3. Circle all the years you were enrolled in this foreign language.
K 1 2 3 4 5 6 7 8 9 10 11 12

4. If you spent time in the target culture, indicate the number of months below.
_____ Months

TO BE COMPLETED BY THE TEACHER

1. Circle the number of levels (As identified in the state of Wisconsin curriculum guides for French, German, Spanish, and Russian) of foreign language completed by this student.
Level I Level II Level III Level IV Level V Level VI

2. Circle the average grade for all the years the student spent studying this language.
A B C D F

3. Teacher Assessment of Foreign Language Skills.
(Rank Each Student in Comparison with All Students Taught.)
Definitions:
Listening–The ability to comprehend aurally new arrangements of familiar material when spoken at normal tempo and with normal intonation and rhythm.
Speaking–The ability to re-organize familiar vocabulary and grammatical forms and apply them to new situations using pronunciation and intonation in a manner acceptable to a native speaker.
Reading–The ability to read directly without constant recourse to a bilingual vocabulary list.
Writing–The ability to express one's ideas idiomatically and freely in writing.

Check the Correct Rank for Each Category	EXCELLENT			GOOD			FAIR			POOR		
	Hi.	Med.	Lo.	Hi.	Med.	Lo.	Hi.	Med.	Lo.	Hi.	Med.	Lo.
LISTENING (as defined above)												
SPEAKING (as defined above)												
READING (as defined above)												
WRITING (as defined above)												

4. Is this student a native speaker of the foreign language? (Check One)

Yes No

FOR COLLEGE USE ONLY

ACTUAL COLLEGE PLACEMENT

Finally, certain basic questions recur during every effort to use the articulation process: Is the study of a foreign language at any level a "good thing"? And further, should foreign language study be considered one of the basics? The American Council on the Teaching of Foreign Languages (ACTFL) has prepared a brochure entitled "Foreign Languages and the Basics." It is being widely distributed, but to date it is not clear whether it is having any effect. However, it does reinforce—for the public and for foreign language teachers themselves—what educators have said about the basics and about how to explore ways of using the study of foreign language to develop and enhance basic skills. In particular, the brochure lists four areas that are purported to enhance basic skills: career education, exploratory language courses, bilingual education, and immersion programs.

Frank Grittner uses hard data in making the same case as does the ACTFL brochure:

> . . . it might be said that the study of a second language has been shown to have a positive effect on the intellectual functioning of many children, particularly in the school setting, and that this learning of a second language has even resulted in improvement of reading and writing skills with a significant number of children. It is important to emphasize, therefore, that time taken from other portions of the school program should not be equated with educational deprivation. On the contrary, if children are actively participating in the learning of a second language and if they are

> making reasonable progress in that learning, there is every reason to believe that the long-term effect of the program will be to improve, not to hinder, their educational development.[12]

We have concluded our remarks on articulation with reference to these two articles because they make a crucial point. If a continuous and flexible articulation program involving K-12 teachers and college professors as well as counselors and others is to be successful, it must also involve parents and the general public and it must promote understanding of the place of foreign language study in the education of our children and our national and business leaders.

But let us return to the original questions. What about the frontier, the promised land, and the woozles? Maybe the frontier metaphor is not at all wrong if we interpret it correctly. A frontier is, after all, not only something that can be advanced and crossed in search of ever new El Dorados, it is also something that can be cultivated; and that is essentially what we have proposed. Once that is accomplished, we will avoid going in circles, following our own footsteps, searching for woozles. We will be ready for heffalumps. And much more.

Notes

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2 The Exploratory Course:

College Students in Elementary Schools

Karen J. Hardy
University of South Dakota, Vermillion
David McAlpine
Morningside College, Sioux City, Iowa

The curricular options available to foreign language educators are many. A decision to choose a particular option will be based on the benefits it offers to the student, to the teacher, and to the community. In terms of both the number of publics served and the extent to which they benefit, the exploratory course has much to recommend it. This is particularly true when the instructors of such a course are college students who are preparing themselves for careers in foreign language teaching.

The exploratory course in foreign languages is one that introduces the learner to the subject some time before the language is offered as a full course of study. Jane Bourque and Linda Chehy have identified four types of exploratory courses: 1) The Language Potpourri, 2) The Single Language Offering, 3) The Required Elective Approach, and 4) The General Language Course.[1] Although the various courses described in this article do not neatly fit into any of these four categories, they are closest philosophically to the General Language Course. The purpose of such a course is to acquaint the student with the nature of language learning, to remove the fear that some students may feel about the difficulty of learning a foreign language, and to provide the student with a positive experience in foreign language and culture that will encourage participation in more formal language study at a later time. In this paper the observations on exploratory courses are drawn from the experiences of two communities, Sioux City, Iowa, and Vermillion,

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South Dakota. Although the exploratory courses offered in the communities do not exhaust the possibilities for such programs, they are diverse and they do employ some elements that may be unique. In Sioux City, fourth and fifth graders are offered the opportunity to learn Spanish, French, or German in programs located at several sites throughout the city. The instructors in these courses are college students who are enrolled in a program of independent study at Morningside College. In Vermillion the students are sixth graders at St. Agnes Catholic School, and the instructors are college language majors enrolled in the Methods of Teaching Foreign Languages course at the University of South Dakota. The elementary school students are taught during the regular class day for thirty minutes each day for two weeks.

Of utmost concern in all exploratory language programs should be the benefit or benefits to each student involved in the program. As B.J. Mace has indicated, the period of consuming hunger for language learning lies between birth and the age of ten. Studies by neurosurgeons and others strongly suggest that language learning is part of the biological process of developing physiology. Intellectual habits, social attitudes, and self-images are also formed early in life. Experiencing a little bit of one foreign language and its culture in childhood is intended to foster positive attitudes about people who have a language and culture other than that of the student. Foreign language study in elementary and middle school can also lead to the development of positive attitudes toward language learning. One reason for this is that at this period in their lives children experience less difficulty learning the sound system of the language.[2]

Young children learn foreign languages with much more facility than older ones. Children seem to pick up languages without effort, while the language often remains utterly out of reach of their elders. The young child possesses the active capacity for assimilating speech, and consequently picks up a second or third language almost as naturally as the first.[3] If children have the opportunity to acquire a foreign language before the age of thirteen, they may do so without a foreign accent in the language.[4] It is generally agreed that the optimum time for many persons to learn to pronounce a language is before the age of ten or eleven.[5] The child of eight or nine possesses the ability to imitate quite accurately the unfamiliar sounds of a second language.[6] Therefore,

an earlier beginning for language instruction—possibly in the grade schools or even in kindergarten, where the language has the best chance of being assimilated naturally—is advocated.[7]

The material learned in an early-years language course, such as the many Latin programs currently offered, significantly increases the student's ability in English. The purpose of these programs is to stimulate linguistic awareness and to help pupils increase their vocabulary and improve their English language skills. The early study of a foreign language facilitates the mastery of higher forms of the native language. The child sees his language as only one of many, views languages in a more general sense, and becomes aware of linguistic operations. The purpose of the early Latin program is not to produce language scholars but to provide solid help in reading and language performance. Improvements of eight months in vocabulary scores and thirteen months in reading comprehension, as well as noted improvement in self-image, motivation, and self-reliance are not uncommon among pupils in such courses.[8]

Most foreign language teachers can cite occasions when students have reported that something learned in the foreign language classroom was helpful in another class. Information learned in a foreign language exploratory course may surface again during a discussion in social studies or language arts. And cultural material learned in the foreign language program may become a part of music or art classes. The language learning does not suffer, and the students profit by an interdisciplinary exchange.

Finally, something should be said about the benefit of "just plain fun." The exploratory course may provide that one spot of fun in a student's day. The following student reactions are typical and attest to the benefits of the exploratory course:

> I liked everything about the classes. I hope I'll take German when I get into high school. The students you sent were terrific. Well, *danke* and *adiós*.

> We did lots of fun things in all the classes and I hope you come next year too. At first I just liked it because we got out of class time, then I really realized it was fun and you could learn a lot.

> The German, French and Spanish was fun and different. I never thought different languages would be different. The way the words sound and how they are spelled are some of the ways they are different. I think the people who came here picked some good words to teach us, some important things we might need to know if we ever go to a foreign country. This class gave me a good idea of what language I might want to learn more about.[9]

Elementary students are not the only students benefiting from the exploratory experience. The involvement of college students in these programs is one of their most important features. In both locations, Vermillion and Sioux City, the exploratory course was initiated because of students' observations on the quality of their preparation for the student teaching experience, particularly the effectiveness of their foreign language methods course.

University of South Dakota

The Methods of Teaching Foreign Languages course at the University of South Dakota, normally taken in the semester prior to student teaching, was by no means completely theoretical. It offered the students several opportunities to put their theoretical knowledge into practice. They were required to demonstrate their understanding of both audio-lingual methodology and cognitive code-learning theory and to indicate how they would use individualized instruction to teach specific grammatical and cultural units. Each student modeled at least two methods learned for developing each of the four language skills. In addition, the students each presented a twenty-five minute lesson to show their ability to organize the various techniques they had acquired into a well-integrated and satisfying learning experience.

While they were engaged in practice teaching, the students who had been enrolled in the methods course were interviewed. The purpose of these interviews was to assess the efficacy of the methods course in preparing them for student teaching and, by implication, for their first full-time job. Although the students expressed satisfaction with the course in general, many indicated that their various experiences in peer

teaching had not prepared them for real classroom situations. The methods class included prospective teachers of Spanish, German, and French; therefore, each student had made presentations to some individuals unfamiliar with the target language. Nevertheless, the classroom experiences were somewhat artificial: The students accurately assessed the situation as one in which they performed before a completely friendly audience. They also recognized that their classmates, even if they lacked specific language knowledge, all had language experience and so were not typical of foreign language students.

Interviews were also conducted with the cooperating teachers with whom the college students were working. Again, general satisfaction was expressed with the students' preparation. When problems were mentioned, they usually related to the student teachers' pacing of the material for younger learners and their preparing realistic unit and daily lesson plans.

In view of these comments by both the cooperating teachers and the student teachers, it was clear that more practical, "hands on" experience was desirable. Traditional microteaching was rejected as a means to this end—in part because the size of the community has led to an overexposure of students in the appropriate age group to student teachers engaged in various projects. The artificialness of the microteaching experience as discussed by Howard Altman and Arnulfo Ramírez also led to the rejection of this technique in favor of a brief but complete exploratory course.[10] In their analysis of microteaching, Altman and Ramírez specifically refer to the brevity of the microlesson, the lack of continuity in the experience, and the unrepresentative nature of the learner in most microteaching situations. Perhaps most important is their pointing to the fact that the student teacher is in control in microteaching and therefore gains little experience in adapting techniques to fit the learning styles and/or interests of a particular group of learners. Before confronting a real situation, the student teacher may have some misconceptions about language teaching. The microteaching experience does little to challenge these mistaken ideas.

The exploratory course was designed to bring the students into contact with young learners in a more realistic way. Providing for such an experience within the context of the methods course was both expedient and logical. There are limitations to such an arrangement, however.

The amount of theoretical material that must be covered in the foreign language methodology course is staggering. Even with a programmed approach such as that suggested by William E. DeLorenzo the time allotted to such courses in most college curricula is so limited that difficult choices on course content must be made.[11]

A decision to include a short exploratory experience as part of the methodology course can be justified because the practical experience greatly enhances the students' comprehension of theory. The inclusion of more real teaching also increases the student's satisfaction with the course, as Altman and Ramírez found in their study of the Stanford Program.[12]

A possible alternative to this approach is suggested by John Irving, who reports on an experiment at the California State University at Northridge.[13] In this program students are given the opportunity to teach in a Foreign Language in Elementary Schools (FLES) program very early in their collegiate program of study. The obvious advantage of the Northridge program is that it encourages students to assess their aptitude for teaching before they are locked into a career choice. By waiting until the senior year methodology course for practical teaching experience, students may discover too late their lack of natural aptitude for the profession. Their preconceptions about language teaching may also become more firmly ingrained if practical experience is delayed.

However, one benefit of delaying the first practical teaching experience until the methodology course is that the students' participation may extend to the planning as well as to the teaching of the course. Planning the exploratory course was, for the University of South Dakota methodology students, a valuable learning process in itself. They were forced to recognize certain limitations: the age of the learners, the total amount of time they would have to conduct the program, and the number of languages to be taught. Because they had seen several published exploratory courses, they were aware of the different approaches possible.

During one methods class meeting, the students agreed on the material to be covered during the exploratory course: The first session was to deal with the nature of language and the last with the benefits of language learning. The remaining sessions were to be divided equally among the three languages to be taught. The students decided to teach

German first, followed by French and Spanish. Because the exploratory course was scheduled to occur immediately before parent/teacher conferences, only eight sessions were planned.

Only one methods class period was allotted for planning. The first part of the ninety-minute period was spent in deciding general goals. Next, the students divided into two groups: one to outline the first day's lesson, the other to prepare a similar outline for the last day. These groups were composed of students of all three languages. After sharing the ideas that emerged from these groups, the class divided into language teams. The language teams met only long enough to decide when they could meet again to organize specific lesson plans. Their work and their consultations with the instructor were conducted outside of class.

Altman and Ramírez as well as DeLorenzo have spoken to the benefits of the team approach in the pre-internship experience.[14] Each student brings unique skills and ideas to the team. All ideas are shared, and even if one is rejected, the team members have received some benefit simply from hearing it. Teams also provide a structure within which students feel free to experiment with a minimum of restraint. It is important that such an opportunity be given to students prior to their student teaching experience. (Student teaching provides little opportunity for innovation because the participant is working within limitations imposed by the cooperating teacher, the supervising teacher, the schedule, etc.) The use of teams in teaching the exploratory course also seemed conducive to better lesson planning and more thorough preparation, and it provided an excellent forum for peer critique.

Because each language team was free to handle the days assigned to it in any way it liked, there was a lack of uniformity in the approaches used. The German team chose to split the sixth grade class into small groups, each member of the team teaching identical material to one group. The Spanish team kept the class together and divided the lesson plan so that each student teacher was responsible for a short segment each day. The French team combined whole-class and small-group work into their lesson plans.

The entire exploratory course was videotaped. At the conclusion of the course, the entire class viewed and discussed selected portions of the tape, commenting on the relative value of the various approaches.

It was evident that working with the class as a whole gave the students a somewhat more realistic preparation for actual teaching situations. It was equally evident, however, that the small group work was of greater benefit to the learners. Because the exploratory course was designed, in part, to foster a positive attitude toward languages, it was decided that small group work be recommended to subsequent methodology classes as a positive option for the exploratory course.

Discussion also centered on the degree to which the students felt that the theory they had learned had been borne out by practice. When a particular technique had proved unsuccessful, the students discussed whether the problem was with the technique or with the way it had been implemented. The students themselves were the most exacting critics of their own performances. Because the exploratory course took place well before the end of the semester, there was ample time and increased incentive for them to correct any problems that they observed in their teaching effectiveness.

Morningside College

In contrast to the procedure just described, Morningside College students have their first language teaching experience during their sophomore or junior year. French students have their experience at a Catholic elementary school, German students at a Lutheran elementary school, and Spanish students as part of the extended programs provided by the city libraries. Although all provide an exploratory language experience for students, the three programs are run quite differently. The French program is offered at the Catholic elementary school whenever a French major is willing to serve as the instructor. The German program is a regularly scheduled part of the Lutheran school curriculum and relies solely on the services of the German majors and minors from the college. The Spanish program is a six-week course usually offered once each semester and during the summer on demand.

All three programs provide the college students with the experience that normally was not available to them until student teaching. Morningside students take the course Teaching French (German, Spanish) to Elementary Students as an independent study project in the Foreign Language Department. Faculty members are involved in the courses

only to the extent that they grant permission to the student to pursue the course, provide periodic evaluation, and lend materials to the student for use in the exploratory course.

The major drawback found by both faculty members and the teachers of the exploratory course is the lack of teaching skills possessed by the latter. Because Morningside students teach the exploratory course as an early experience, they have not yet taken Special Methods of Foreign Language Teaching. A short course or seminar in basic foreign language skills for teaching elementary students would be highly useful to students before they begin the exploratory language course.

Two Other Projects

In addition to the Sioux City and Vermillion exploratory courses, two other Vermillion-based projects are worthy of note. The first is directed by a faculty member in Spanish at the university. This year-long program for second and third graders employs university Spanish students, most of whom have teaching as a professional goal. The classes meet once a week after school, and sessions are generally an hour in length.

Young children are exposed to a few words of Spanish if they are even occasional watchers of the television program "Sesame Street." In order to introduce other major world languages, the director of the university-sponsored nursery school asked for a French or German student to teach her young charges a few words. The German majors who accepted the responsibility succeeded admirably and rapidly—the preschoolers' rendition of "O Tannenbaum" is reliably reported to have been the highlight of the children's Christmas program.

Benefits

Although none of the exploratory experiences is of great duration, each has given the students practice that they would not have had otherwise. One tangible benefit of such experience may well be the prospective teacher's marketability. Will Fischer, Victor Hanzeli, and William Love reported that two German students who had worked in the Edmonds German Language School "were hired immediately after the quarter was over as teachers in the school."[15] In a tight job market, students

who have had practical experience over and above the traditional student teaching have something unique to offer, and perhaps this will make the difference when they seek employment.

Every institution of higher education that trains foreign language teachers hopes to see its students practicing the craft for which they have been trained. If the implementation of an exploratory course as part of the teacher training program can help accomplish this goal, that alone makes this implementation valuable. College and university foreign language departments should consider such a program for other reasons. First, the practical experience offered in such a program improves the preparation of teachers. As the college works in an area somewhat outside its traditional sphere of influence, other benefits may accrue: Higher education may find that its relationships with the community have improved and that it is more aware of the nature of young learners. By breaking down fears of foreign language study, the exploratory course should ultimately bring to the university that which it requires for survival—students. As Gerard Ervin has pointed out, no college language department can afford to stay in its ivory tower.[16] Even if enrollments suddenly begin to climb, higher education serves a larger community, and it is imperative to stay informed of the trends within that community.

If the programs that send students forth to work in exploratory courses profit, the school systems that receive these programs profit no less. Excluding the elementary program, the person within the system who is obviously the benefactor is the high school teacher. Students who have had an early language experience are more likely to elect foreign language study in high school; the result is larger classes, which today are welcomed by foreign language educators and administrators alike.[17] Judith C. Morrow reports that sixty-eight percent of the exploratory students she surveyed answered the question, "Would you like to study more foreign language?" affirmatively. Sixty-four percent said they planned to study a foreign language the following year.[18]

The school system also benefits because the exploratory course is not expensive if it makes use of advanced students as teachers. The entrance of this "new" teacher may free the regular classroom teacher for much-needed planning time, a pleasure not often provided to the elementary or middle school instructor. And separate classroom facilities

and language laboratories are not usually necessary for the exploratory course. The use of libraries, college or university buildings, and neighborhood centers and gymnasiums often frees the district of the financial responsibility of housing the program. Neither does the exploratory course cost the district dollars for taped or printed materials; materials are usually created by the course instructor as part of the program preparation.

An exploratory course is often the answer to the provisions of programs for the gifted students, programs that today are being demanded by students and parents. Exploratory courses for the below-average pupil can also be made available.

In addition to the benefits that the exploratory course offers to the various segments of the educational system, it also serves as a response to the community's desire for more language instruction. This desire is evident in the results of two recent studies. Francis M. Lazarus found that ninety-five out of one hundred respondents thought that every school should offer each student in grades 7-12 the opportunity to study a foreign language. Although only forty-nine of the respondents thought that foreign languages ought to be offered in the elementary schools (forty-five thought not, six did not know), this forty-nine percent is certainly greater than the percentage of elementary schools that currently offer a foreign language program.[19]

In another survey, more than half of the respondents wished they could speak a second language. More than three-quarters believed that languages other than English should be taught in elementary schools, and forty percent believed that study of a foreign language should be required at the elementary school level. Of parents whose children are sixteen or younger, eighty-four percent said they encouraged their children to take an opportunity to learn a foreign language.[20] Frequently schools are unable to provide early language instruction because they lack qualified teachers or because they lack the money to pay such teachers. When well-supervised university students provide a service for the community at the same time they gain professional experience, the benefits might well include a lessening of the "town/gown" hostility frequently found in university communities.

An exploratory program in foreign languages can benefit elementary students, college or university students, programs in foreign languages

within higher education, the entire school system, and the community. With such obvious benefits to so many, it would seem logical to suggest that all communities implement such programs immediately. There are potential problems, however, and it would be dishonest not to acknowledge them. Any poorly conceived or improperly implemented program could have an adverse effect. If student teachers in the program cannot take charge of the planning, there might be a considerable imposition on the instructors in the college; instructors would have to take the responsibility for developing lesson plans and preparing instructional materials. Although exploratory programs are not designed to develop a high degree of language sophistication, the initiator of such a program should make every effort to keep the secondary school foreign language program in mind, lest problems of articulation between the two levels occur.

It is wise to be aware of the possible ramifications of any new program. It is especially wise when both the teachers and the learners are students. However, most pedagogical or grammatical mistakes will have minor negative effects on the elementary or middle school student involved in the exploratory course. Most outcomes of such a program, therefore, will be clearly beneficial.

Exploratory courses are not new. They have been with us for some time. As we enter the 1980s and encounter the new frontiers the decade offers, let us not discount the exploratory course as a means of meeting the challenges of this new decade. Let us reexamine the benefits of such a course—benefits that have validity in all times and on all frontiers.

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4. J.P. Hughes, *Linguistics and Language Teaching* (New York: Random House, 1968), p. 117.
5. M. Gonomo and M. Finocchiare, *The Foreign Language Learner: A Guide for Teachers* (New York: The Regents Publishing Co., Inc., 1973), p. 13.
6. S. Fisk, "What Goals for FLES?" *Hispania*, 52, i, p. 65.
7. M. Pei, *How to Learn Languages and What Languages to Learn* (New York: Harper and Row, 1966), p. 70.
8. N.A. Mavrogenes, "Latin in the Elementary School: A Help for Reading and Language Arts," *Phi Delta Kappan*, 60, ix, pp. 675-77.

9. From letters written by sixth graders at St. Agnes Catholic School; October, 1978.
10. Howard Altman and Arnulfo Ramírez, "Beyond Micro-Teaching: Some First Steps in Individualizing Preservice Training for Foreign Language Teachers," *Modern Language Journal*, 55, v, pp. 276-80.
11. William E. DeLorenzo, "Rationale, Description and Feasibility of a Partially Programmed Foreign Language Methods Course," *Foreign Language Annals*, 7, ii, pp. 224-30.
12. Altman and Ramírez, p. 279.
13. John Irving, "A Field Experience Model for Undergraduate Foreign Language Majors," *Modern Language Journal*, 61, i-ii, pp. 16-19.
14. Altman and Ramírez, p. 278. William E. DeLorenzo, "Micro-teaching as a Transitional Technique to Student Teaching," *Foreign Language Annals*, 8, iii, pp. 239-45.
15. Will Fischer, Victor Hanzeli, and William Love, "Community-Based Foreign Language Teaching in Washington," *Modern Language Journal*, 55, viii, p. 518.
16. Gerard Ervin, "Secondary School Outreach Activities: Climbing Down from the Ivory Tower," *Modern Language Journal*, 60, viii, pp. 448-51.
17. E.H. Bourque, "FLES is Very Much Alive in Fairfield," *Hispania*, 53, i, p. 84.
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19. Francis M. Lazarus, "Community Expectations and the Foreign Language Program," *Modern Language Journal*, 63, iv, p. 184.
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3
Women's Studies and Foreign Language Teaching:
A New Alliance

Yvonne Rochette-Ozzello
University of Wisconsin-Madison

FL 012 034

The new academic discipline called *Women's Studies* (also known as *Female Studies, Gender Studies, Sex-role Studies*) provides teachers in foreign language classes at all levels with models for teaching about women. In this paper a brief history of women's studies and an analysis of its rationale and objectives is followed by some practical suggestions for foreign language teaching.

History

The history of women's studies is a success story. It has been, since the late 1960s, the most rapidly growing academic discipline, and the facts and figures are there to prove it. In 1977 there were already 276 universities with full-fledged women's studies programs, fifty-six giving BAs, sixteen giving MAs, and two giving PhDs.[1] Since the late 1960s more than 4000 women's studies courses have been taught. There are well-established women's studies research centers and institutes at a number of colleges and universities–Wellesley, Massachusetts, Stanford, Michigan, Wisconsin–supported by grants from their own universities and from foundations such as Ford, Rockefeller, Carnegie, and Mellon. There are active and visible professional organizations: The National Women's Studies Association, which held its first national convention at the University of Kansas in June, 1979; The Women's Caucus within the Modern Language Association, which publishes the newsletter *Con-*

cerns; and, also within the MLA, the division of women's studies in language and literature, one of the largest divisions with a membership of over 1600. Finally, the intellectual rigor and productivity of women's studies is demonstrated in all disciplines by the number of scholarly publications: books, articles, PhD dissertations, bibliographies, and specialized journals such as *Female Studies* (published by the Feminist Press) or the very successful interdisciplinary journal, *Signs* (published by the University of Chicago Press).

What is now an established academic discipline was born out of several political and ideological movements of the 1960s: black awareness, the antiwar movement, student dissent, and the women's movement. What these movements had in common beyond advocating radical changes in American society is the fact that they made people aware of oppression—racial, sexual, and educational oppression—from the personal to the collective level. And each of these movements had an effect on educational practices. The black movement, while fighting racism and the social, economic, and political consequences of racism, helped establish black studies. The antiwar movement challenged the ethos of the warrior as hero as well as the concept of the masculine being linked with warlike activities. The student dissent movement, while opposing the war in Vietnam and the defense-related activities on campuses, called for student participation in the governing of universities and asked for major curricular reforms that included more open classrooms and more relevant courses. Some women students, tired of making coffee and cranking out dittos for their male fellow protestors, began voicing their own protest against the prevailing sexist approach to curricular content and teaching practices. And many of the women who served their political apprenticeship in the black awareness and/or antiwar movements joined the women's movement when it began to organize and became visible in the late 1960s. As Florence Howe and Carol Ahlum point out, the women's movement, with its reliance on small consciousness-raising groups, is basically a teaching movement, with one goal being to educate women and men about the stereotypic images they hold of themselves and of one another.[2] Catharine Stimpson reports that in communities where the women's movement is very active, the local schools are more likely to have women's studies programs.[3]

Rationale and Objectives

The major underlying assumption of women's studies is that women's status in society has been secondary to that of men in most cultures and in most periods of history. This has been clearly expressed by theoreticians of the women's movement such as Betty Friedan, Kate Millet, and Mary Ellmann, all of whom acknowledge their debt to Simone de Beauvoir. Consequently, the condition and quality of women's lives have often been different from those of men. This contradicts the prevailing belief that knowledge about "Man" includes the experience and achievements of women. In schools and universities, research and course content have often failed to explore the specific experiences and contributions of women. Therefore, women's studies can be defined as the extension of scholarly inquiry to include "Woman."

> Women's Studies seeks not only to expand understanding of the female experience but also to examine ways in which interpretations of human history have been altered or distorted by the traditional tendency to focus almost exclusively on the accomplishments and perceptions of men. By a systematic reexamination of human knowledge, Women's Studies will provide new approaches to the search for truth.[4]

One of the goals of women's studies is to transmit this knowledge, within the structure of the university or school, to students, faculty, and the community at large through a curriculum with a balanced offering of discipline-based and interdisciplinary courses.

Another goal is to enhance the pursuit of humanism by improving the quality of life.

> A major objective of Women's Studies is to raise the aspirations of women, expanding their sense of possible future alternatives and opportunities, and their appreciation of their own capabilities. The concurrent purpose is to enable men to widen their spheres of development, for they too have been limited by traditional concepts of "women's" roles and "men's" roles.[5]

Research about women together with dissemination of knowledge on women can fulfill the humanistic function of the modern school by contributing to the diminution of sexism, thus building a better society

for both sexes. The great strength of women's studies lies in the fact that the political, the intellectual, and the pedagogical come together with the stated goals of improving the human condition.

While promoting the dissemination of new and accurate information, most women's studies programs have adopted a distinct style of teaching that may vary from school to school and from teacher to teacher but always stresses three main factors. First, an *interdisciplinary* approach helps to cover the multiple aspects of women's history and women's life. Specialists from many disciplines work together, and courses are frequently team-taught: humanists work with scientists, literature teachers with linguists, historians with sociologists, psychologists with biologists, education specialists and teacher trainers with all of these. Second, *consciousness raising* for men and women and for students and teachers has been from the very beginning an important component of women's studies courses. Women's studies pedagogy promotes what Paulo Freire calls "dialogic education," a form of education that consciously seeks to engage people more fully by drawing on—and relating material to—their own unique experiences, that views the mind and the body, the affective and the cognitive, as one.[6] Thus the teacher becomes an organizer of resources rather than an inaccessible expert. And the student's role in relation to the role of the teacher and to that of classmates also changes: In classes where course material is related to each participant's life, everyone has something to teach to everyone else. Third, women's studies pedagogy stresses *collaboration* rather than competition: There has been from the very beginning a tradition of sharing material such as bibliographies, course syllabi, and teaching techniques. In fact, the first women's studies publications, among these the series called *Female Studies* that was started in 1969, were almost totally devoted to the sharing of such information.

Suggestions for Foreign Language Teaching

It is useful to review periodically the goals and achievements of women's studies in order to assess one's own ideological and intellectual beliefs. Unfortunately, the study of foreign languages and cultures has been somewhat underrepresented in women's studies programs. In literature, for instance, it is scholars from English departments who have led re-

search on literature by women and on feminist criticism. In the social sciences there are a few courses on women in cross-cultural perspective, but the bulk of the research is on American society and the results are published in English.

Women's studies has a lot to offer the foreign language teacher, and these teachers and scholars can contribute much to the pursuit of knowledge about women. In fact, foreign language and women's studies are highly compatible for several reasons: The goals of foreign language teaching are not limited to bringing students to a certain degree of linguistic competence. By teaching a foreign language and culture, we introduce our students to new ways of thinking, feeling, acting, and reacting, and by so doing we slowly eliminate their ethnocentrism, their viewing American culture as the measure of all things. By teaching about women, we slowly compensate for their androcentrism, their viewing the male as the measure of all things. By teaching about women in the foreign language classroom, we can teach about differences–linguistic, cultural, and sexual differences–in a positive manner; we can make our students aware of the many different kinds of human beings.

Two general suggestions are useful for teaching about women.

1. *Be vigilant.* Simone de Beauvoir has written:

> To accept the least inequality between sexes is to condone inequality. Many people think it puerile, trivial, for feminists to fight against vocabulary and grammar . . . This is not indeed the most crucial aspect of our struggle. But if you let such things go by, you will also close your eyes to many other things. Vigilance: that must be one of our watchwords.[7]

"Vigilance, *ce doit être un de nos mots d'ordre.*" Such vigilance demands that we include women from all places and of all times. It is not enough to add to each course a token unit or a brief culture capsule on the women in the country whose language we are teaching. Women should be made visible in order to end the silence to which so many cultures have long subjected them. Further, foreign language teachers must present accurate information about women of other cultures, rather than perpetuate clichés and stereotypes.

2. *Be informed.* This is not always easy and it is always time consuming. The appendix to this article is a selected bibliography that includes background material on women's studies that has been published in English as well as some items pertaining specifically to the French classroom. Your university, school, or town library may have a specialist in material by or about women who can recommend books and other sources. You can gather valuable information about women in foreign countries from both foreign and American newspapers and magazines as well as from the statistics and other documents distributed by the cultural services of various countries. You can contact the women's studies program or department in your own university or the university nearest to you. A local school of education and the state department of instruction may offer courses, workshops, or in-service training on sex-role stereotyping and nonsexist curriculum development. If they do not, you should express to them your need and desire for such activities. Finally, you can create within your own schools groups in which you share ideas, materials, techniques, problems, and successes in teaching about women.

The following more specific and practical suggestions are based on experience teaching French at the University of Wisconsin-Madison, but they can be adapted to any level of teaching and to any language. (And since we all have different styles of teaching, it is up to each of us—man or woman—to use our knowledge, our imagination, and our feelings to find the best possible way to meet our students' needs.)

1. *Textbooks.* In her article "Sexism in French Language Textbooks," Betty A. Schmitz establishes categories that can be successfully used to measure sexism in textbooks at all levels and in any language.[8] These categories are a) *Exclusion:* Are women absent as speakers in dialogues and exercises? Are women-related topics absent in cultural readings? Are texts by women writers not included in samples from the literature? b) *Subordination:* Are women presented as independent main characters or only as mothers, sisters, wives, or friends to the male characters? Are women engaged in a variety of professions or are they relegated

to ancillary tasks such as those of housewives, secretaries, sales-clerks, and nurses? c) *Distortion:* Is the behavior of women presented in a distorted way? Do the attitudes of male and female characters follow common stereotypes? For instance, are men strong and active, women gentle and passive? d) *Degradation:* Does the textbook contain condescending or degrading statements about women? Does it reflect misogynous attitudes?

Schmitz's analysis shows that the six elementary French textbooks under study were, to varying degrees, guilty on all four counts. In 1978 Schmitz updated her analysis and found a marked improvement in the portrayal of female characters and the inclusion of women-related cultural material.[9] A United States publishing firm has distributed excellent guidelines enjoining its authors to write materials "as free as possible from bias, stereotypes, and career role restrictions."[10] However, women writers (and particularly poets) are still absent or underrepresented in literature anthologies; and cultural readers, despite the fact that they frequently include one or two token chapters on women-related topics, still continue to offer a basically androcentric view of the society they set out to describe. Therefore, it is imperative that we choose textbooks carefully, rejecting those that are objectionable because they totally ignore women or because they give biased representations of both men and women. We should also inform publishers of any negative reactions we have to their books and urge them to convince their authors that there is a strong demand for books that accurately and adequately represent women.

2. *Student awareness of sexism.* In their classrooms, foreign language teachers can point out that many languages embody an androcentric view of the world through their grammatical gender system. For example, in the Romance languages the persons in a group composed of men and women are referred to by the masculine plural pronoun. In German the word *Mensch,* which supposedly includes both sexes, is nonetheless of the masculine gender, whereas *Weib* and *Mädchen* belong to the neuter gender. At the lexical level, words such as the French *ingénieur* and *professeur,* which refer to traditionally male occupations, fre-

quently have no feminine form. In other cases, the feminine form of a lexical item has a meaning different from that of the masculine form: if one says in French that Simone de Beauvoir was *la maîtresse de Jean Paul Sartre*, it means that they slept together; to say that Sartre was *le maître de Simone de Beauvoir* means that he was her intellectual mentor.

3. *Grammar and vocabulary exercises.* While preparing exercises for oral or written use, balance masculine and feminine subjects. This provides good practice in morphology since many of the languages we teach have gender markers. Many women in foreign language classes, when asked to write or speak spontaneously in French, frequently put the adjectives or past participles in the masculine form even when they speak about themselves. Point out to students that when you ask them to produce a sentence about themselves, you expect a personalized statement and therefore a statement marked for gender. This helps them to communicate in a more authentic fashion and to say something they really want to share. It is also useful to include in exercises or drills vocabulary items that pertain specifically to women's activities and to women's experiences. And of course one wants to avoid using sexist statements to practice grammatical structures.
4. *Homework.* Include women-related topics in homework assignments such as written compositions, preparation of dialogues, skits, mini-dramas, or oral reports. You can assign specific topics about women: women's role in the family and in professional life, the women's movement in the United States and/or in the foreign country whose language you teach, illustrious women of today or of the past (politicians, artists, athletes, singers, etc.), predictions for the situation of woman in the year 2000. Encourage students, when they are working on any topic, to express their interests and concerns for women: Spontaneous feminist analyses of interest to the entire class will often result.
5. *Culture and civilization.* As mentioned earlier, this is the area in which textbooks often obfuscate the contributions and concerns of women. When you give your students cultural background

information, include women in politics, in education, in social and economic life, in history. There are in each culture forgotten women writers, artists, political activists, philosophers, scientists, and saints who can provide exemplary role models for young women of today. Also, include women in your pictures, slides, films, and other visual aids. Often you will have to gather reference materials yourself.

6. *Literature texts.* If you teach literature or have your students read it, include works by women writers. From the first year on, you can study short stories and poems written by women. There is an abundant corpus of such works in twentieth-century European literature. At the more advanced levels you can analyze the portrayal of male and female characters by both male and female writers. Or follow certain themes (for example, the woman as mother, lover, artist, muse) through various literary periods and genres. Interested readers are referred to *Female Studies IX*, which gives detailed suggestions for teaching French, German, Spanish, and Russian literary works on or by women.[11]

Women's studies can be a significant breakthrough for the foreign language teacher in terms of both knowledge and pedagogy. Ending the cultural silence women have been subjected to for generations, making women visible, and disseminating the truth about them with its many nuances will lead to better cognitive and affective knowledge, more relevant and more lively teaching, and a lessening of sexist attitudes—in short, to a new social reality for our children, our students, and ourselves to enjoy.

> I'm not a feminist but. . . . How many people have said that to you recently? To many, the word "feminism" seems to imply something immoderate, something that goes too far. To us, . . . an essential aspect of feminism is working to create through education, a humane and equitable society in which women and men can live and work freely—and children can become their best and freest selves. We think that you (whether you call yourself a feminist or not) want the same thing, and fortunately there is something you can do about it.[12]

There is indeed much that each of us can do about it.

Appendix: Selected Bibliography

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F. Magazine. Paris, 1977-.

Questions Féministes. Paris, 1978-.

Sorcières. Paris, 1975-.

X. French Textbooks

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Notes

1. Figures taken from the *Women's Studies Newsletters*, 4, iv (Fall 1977).
2. Florence Howe and Carol Ahlum, "Women's Studies and Social Change," *Academic Women on the Move*, ed. Alice S. Rossi and Ann Calderwood (New York: Russell Sage Foundation, 1973), pp. 393-423.
3. Catharine R. Stimpson, "The New Feminism and Women's Studies," *Change Magazine* (September, 1973), pp. 69-84.
4. University of Wisconsin-Madison, "Final Report of the Chancellor's Committee on Women's Studies," (Madison, WI, May, 1975), p. 2.
5. Ibid., p. 3.
6. Paulo Freire, *Pedagogy of the Oppressed* (New York: Hurder and Hurder, 1970).
7. Simone de Beauvoir, "Perturbation ma soeur . . .," *Les Temps Modernes* (April, 1974), pp. 1719-20. (translation mine)
8. Betty A. Schmitz, "Sexism in French Language Textbooks," *The Cultural Revolution in Foreign Language Teaching*, ed. Robert C. Lafayette (Skokie, IL: National Textbook Company, 1975), pp. 119-30.
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11. *Female Studies IX. Teaching about Women in the Foreign Languages: French, Spanish, German, Russian* (Old Westbury, NY: The Feminist Press, 1975).
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4
Making Connections:
Explorations in Creative Expression

Sidney L. Hahn
University of Nebraska-Lincoln

ED196283

All of us have familiar, tried-and-true, comfortable ways of viewing our world and each other and of thinking about things. We tend to process any new idea or experience according to routine patterns of action and reaction learned or developed over time.

Our very personalities are defined by others. Certainly we are perceived by others in terms of our interaction with them. Descriptive terms such as narrow-minded, open, humorous, droll, dour, cynical, chauvinistic, or tolerant reflect these judgments.

Is it possible for us to approach a concept or topic from a point of view different from our everyday perspective? Is it possible for us to see undiscovered areas—new frontiers—in the most familiar notion? Perhaps it is.

William Gordon has developed a series of strategies that he calls the "Synectics Model," strategies to be used by teachers in helping students to break away from "set" or usual thought patterns and to make new connections.[1] He finds that synectic (connection-making) activities have great potential for enhancing creativity, expanding insights into familiar things, and exploring the unfamiliar. Synectics provides an enjoyable way to explore a theme, a way that includes participating in the creation of new comparisons and contributing to the development of new ways to view a problem.

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Synectics is a model that can be used in all curricular areas. It can be applied to writing, exploring social problems, evolving a design or product, and broadening perspectives of an abstract concept such as culture, prejudice, war, death, or economics. The purpose of the model is to increase creativity and to produce lateral thinking. The steps or

strategies employed are fundamentally based on activities involving use of metaphor and designed to break or expand set patterns of thinking. These activities include direct analogy, personal analogy, and compressed conflict, all of which are defined in the course of this explanation. They help us to detach ourselves from the problem and establish an environment in which having a thought—any thought—is the sole basis on which status in the group is acquired. Thoughts are valued for their contribution to the group process.

The examples that follow were either written or taped in several different foreign language classes. Although they are given here in English, all were (or could be) conducted in the target language at suitable levels of proficiency. Various purposes are illustrated. Discussion and summary of the model follow the examples.

They're All Alike. This exercise was used in a workshop for foreign language teachers as a preliminary step, or "stretching exercise," to provide a set to be used in their introduction to synectics as a means of exploring stereotyping. The activity is synectic in nature, but not an example of the model per se. It was taken from *Manual for Multi-Cultural and Ethnic Studies*[2] and expanded.

Procedure:

1. Provide an orange for each person.
2. Give these directions:
   a. "Examine the orange and find out all there is to know about it without damaging it."
   b. "Dream up a biographical sketch of your orange."
   c. "Introduce your orange to the class."
3. Collect all the oranges in a bag; spread them out on the table. Then say, "Find your orange."
4. Urge the group to draw analogies.
   a. An orange is like a person because _____. (direct analogy.)
   b. I am an orange. I feel _____. (personal analogy.)
5. Close with discussion. (The point will probably be clear, and you can expect a variety of spontaneous comments.)

The German Language, A Synectics Description. The exercise here outlined was devised to introduce the Synectics Model to foreign language

teachers. Its purpose is to examine stereotypes and open up new dimensions of thought in regard to the sound and nature of the German language. It has been used also with a class of social studies teachers and with students in methods classes for a variety of disciplines. Parallel responses and ideas generated by the two groups of teachers are presented below.

Procedure:

1. Description of Present Condition. (Impressions from personal contact, television, movies, songs, etc.): "Describe German. How does German sound?"
2. Direct Analogy: "Think of the German language as a musical instrument or animal. What instrument or animal is it? Why?"
3. Personal Analogy. (Select one item from the lists generated in 2.): "If you were a _____, how would you sound? look? feel? act?"
4. Compressed Conflict. (Select two words that denote conflict [i.e., antonyms] from the lists generated in 3.):
   a. "Create a song title from these two words."
   b. "Select your favorite title."
5. Direct Analogy: "How does the song title that you chose fit or describe the German language?"
6. Reexamine Task: "How did we arrive at these ideas about the German language?" (Retrace steps.)
7. Closure: "Listen to the way that German sounds in these poems." (Recite lyrics of two dissimilar folk songs, "*Mein Vater war ein Wandersmann . . .*" "*Du, du liegst mir im Herzen . . .*") "How does German sound? What is the nature of language? What is German? How do these sounds fit or contrast with our descriptions?" (Either discuss this question or ask students to write a description.)

Now consider the explanation below, which discusses the foregoing exercise in more detail.

1. Description of Present Condition. ("Describe German. How does German sound?")

FL Teachers' Responses	*Social Studies Teachers' Responses*
guttural	guttural
musical	barking dog
harsh	authoritarian
throaty	sharp
dissonant	harsh
soft	cold
difficult	difficult
sloppy	loud

2. Direct Analogy. ("Which musical instrument or animal is like the German language? Why?")

FL Teachers' Responses	*Social Studies Teachers' Responses*
bass–throaty	trombone–rasping
tuba–emanating from "pits" of diaphragm	tuba–deep, heavy
	bass drum–throaty
trumpet–blaring, commanding	trumpet–dominating
	cymbals–loud
piano–accented, full range	piano–loud, rapid
rhinoceros–imposing, commands attention	dog–barks
	jackass–brays
cow–moos deep inside, short, brief sounds	elephant–ponderous
bear–gruff but friendly	

3. Personal Analogy. ("Select one item from above. How would you look and feel if you were this animal or musical instrument?")

FL Teachers' Responses (Bear)	*Social Studies Teachers' Responses (Dog)*
a. *look*	a. *look*
fat	shaggy
imposing	big
cute	powerful
cuddly	cute
slow	
frightful	
b. *feel*	b. *feel*
strong	hungry

temperamental	faithful
proud	adoring
gentle	defensive
playful	strong
cantankerous	

4. Compressed Conflict. ("Select two words that denote conflict.")

FL Teachers' Responses	*Social Studies Teachers' Responses*
playful–cantankerous	faithful–disobedient

5. Direct Analogy. (Song titles generated.)

FL Teachers' Responses	*Social Studies Teachers' Responses*
"A Cantankerous Cavort in Playful Park"	"Loyal Rascal"
"Playful People in Cantankerous Cars"	"Married to Two"
"I Was Playful and Happy but You Came Home in a Cantankerous Mood"	"Faithful but Disobedient Love"
"Oh, Those Playful but Cantankerous Brown Eyes"	"If My Love Is Disobedient, I Faithfully Beat Him"

6. Reexamination. (Song words compared to original list; hypotheses generated.)

FL Teachers' Responses	*Social Studies Teachers' Responses*
"Germans are basically happy, nice people, but they have a cantankerous language to contend with. It is difficult, even for them. They are convinced it is too hard for anyone else to master, but it pays off to make the effort."	"German is not one language. It has many dialects and many variations in social usage. It is not obedient to one set of rules; it refuses to conform but faithfully expresses the needs of the people."
"Learning a new language is learning to appreciate contrasts and differences."	"The language has been around a long time; it is stable and solid; nevertheless, it is subject to change and infinite development."

> "Language learning is not always easy, but it has its playful moments, too. It is fun to 'play with languages.'"

7. Closure. Presentation of the song words resulted in both groups in a discussion of the tremendous capacity of a language to express the whole range of human experience. Each group modified original impressions to acknowledge a far wider range of possibility than initially assumed.

After seeing specific results of the use of this approach, it might be profitable to examine it in a more general way by studying its underlying structure.

Synectics Model (Summary)

(Creating Something New)

Phase One: Description of Present Condition.
The teacher elicits students' description of the situation or topic as they currently see it.

Phase Two: Direct Analogy.
Students suggest direct analogies, then select one, and explore (describe) it further.

Phase Three: Personal Analogy.
Students become the analogy selected in Phase Two.

Phase Four: Compressed Conflict.
Students take their descriptions from Phases Two and Three, suggest several compressed conflicts, and choose one.

Phase Five: Direct Analogy.
Students generate and select another direct analogy based on the compressed conflict.

Phase Six: Reexamination of Original Task.
Teacher gets students to move back to the original task or problem by utilizing the last analogy and/or entire synectics experience.

Synectics has been successfully applied by foreign language teachers to explore aspects of both cultural and literary concepts:

The Tourist.

In this episode second-year French students described their impressions of a tourist, compared him/her to foods, and created a series of original tourist bureau ads.

Existentialism.

High school fourth-year French students compared the concept of existentialism to a plant, a machine, and an inanimate object. Afterward they wrote about the concept. Selected quotations from their written comments follow.

"In existentialism you are both worn out and capable. You are able to control your life, but you feel worn out because you have really lived for nothing."

"Existentialism is kind of like a glob of clay. You can do many things with a glob, but everybody does something different with each glob. It has potential to be beautiful—but if worked wrong it can be worn-out and boring."

"Existentialism is both wet and dry . . . (one) can create his life while "wet" but when he's "dried-out," he can no longer shape himself. Just like clay, it is easy to mold when wet, but once it's dried it can't be changed."

"Existentialism is like clay. Depending on how one believes, life can be beautiful or lumpy. Death is a glob since it is an absurdity."

"Existentialism is both wet and dry. If you control your destiny, then it is wet and prosperous. It's dry if you waste your life and make nothing of it. Death is dry because it is nothing."

Satire.

I witnessed, quite by accident, a high school French class's synectic exploration of this topic. I watched in fascination as the teacher skillfully elicited student responses (entirely in French) to these questions: Direct Analogy. What is a screen? What is a teacher? Personal Analogy. What are your screens? What do you like to learn? Dislike? What teachers do you like? Description. The leader brought the group back to the topic of hidden meaning and helped the students relate their ideas to the episode behind the screen in the first chapter of *Candide*, their reading assignment. This was an excellent and effective example of creative adaptation of the synectic teaching model to enhance learning.

The use of synectics as a tool in advertising is perhaps the most

widespread (and least recognized) application of analogy and metaphor in our everyday lives. One issue of *Newsweek* (June 11, 1979) provided numerous illustrations of this. Creative ads and slogans based primarily on verbal symbolism, analogy, and metaphor (including the pun) and containing either opposing meanings for the same or similar lexical items or a familiar saying or quote appearing in a new or startling relationship were all present. They were combined with visual representation for additional impact. Among these were "how to order soup in Cannes" (Bell System), "a fresh new slice of apple pie" (Chevy Malibu), "We are proud of the birthdates of our children, the grapes of Almadén" (Almadén Vineyards), "Seventy percent of our kids are adults" (Disneyland), "The pain reliever that's not a hard pill to swallow" (Tylenol). Visually creative ads based primarily on direct visual analogy, or ads in which the verbal interpretation is cued by the picture also abounded. These included Tuning fork—"Tuning customers' requirements and the realities of the financial markets" (Deutsche Bank), Monk—The duplicators for "those who appreciate the virtues of simplicity" (Xerox), Potholes—"We're exterminating one of the nation's most destructive pests" (Phillips 66), and Coal and rainbow—"Getting more out of coal takes skills that go beyond coal" (Conoco).

These ads are in sharp contrast to the straightforward, factual, informational ads that are also present. While the "synectic ad" uses familiar concepts and appeals to primary motives (safety, security, well-being, advancement, acceptance, etc.), it also adds a touch of imagery, wit, and sensory stimulation to increase its effectiveness. As a result, we begin to think about the product in a different—even novel—way.

As educators we have been slow to break away from the standard factual and straightforward presentation of information. It could be that we are overlooking a simple but potentially rewarding technique for creative exploration, a technique that could result in new concepts and connections in foreign language teaching.

Notes

1. Marsha Weil, Bruce Joyce, and Bridget Kluwin, *Personal Models of Teaching* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977).
2. Henry Ferguson, *Manual for Multi-Cultural and Ethnic Studies* (Thompson, CT: Inter-Culture Associates, Inc., 1977).

5
The Different Drummer:

Segmentation and Rhythm in Language Learning

Elise André
Berea College, Berea, Kentucky

ED196284

My interest in the effect of foreign language exposure on subsequent ability to learn that language (or possibly even another unrelated one) stems from my background. My father and grandfather spoke French in our home. Hearing the language daily no doubt helped me develop a good accent and probably contributed in innumerable (and perhaps mostly unknown) ways to my learning French. Anecdotes such as this are exceedingly common with successful foreign language learners and teachers.

Another part of my background responsible in part for my current interest in segmentation and rhythm in language learning is my musical training, which includes the study of piano and flute. Students with unusual difficulty in listening and speaking skills often have no singing or other musical ability; yet, research that seeks links between music and speech has yielded nothing. Despite proof that speech is speech and music is music, many foreign language teachers *feel* that there may well be a connection.

Finally, an interest in psycholinguistics acquired during doctoral work led me into an area of study known as verbal learning and human memory, a branch of experimental psychology in which most studies involve English as a native language. My interest narrowed to study and inquiry in perception and culminated in a dissertation entitled "The Perception of Foreign Language Speech at the Pre-meaning Level," in which I reported the results of an empirical study.[1]

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This study dealt with the "flow" of a foreign language (Swedish) and whatever impressions it might make, in terms of its patterns of rhythm and intonation, on the mind of the listener. In general, the experiment showed that the subjects did learn to discriminate between Swedish (referred to throughout the experiment as "Language X") and other languages after very little exposure (six to 120 minutes) to Swedish taped from Swedish national radio broadcasts. Furthermore, these subjects (all young adults) were able to differentiate between normal Swedish and Swedish distorted by means of an improper rhythmic pattern. They also spotted, with from seventy to ninety percent accuracy, fake Swedish (i.e., gibberish with a Swedish twist, the most unnatural feature of which was perhaps a lack of normal pauses in the stream of speech sounds). Despite limitations, which are present in every study, this exploratory study is important for having used connected speech (i.e., "real language") and for demonstrating the effect of time of exposure to Swedish on the ability to recognize it. The results are sufficient to support the belief that longer exposure times—measured in hours—would have an even greater effect.

Based on that premise, my current teaching practices include playing taped spoken French (at normal speed) for five or ten minutes before and perhaps a bit after the bell marking the beginning of the class hour. During this time I go around to individuals in the class and ask warm-up questions; other students are arriving; still others are talking with each other—in English. This is a relaxed and very casual listening period. Occasionally a student asks about what we have just heard, and sometimes I mention what it was or ask the students if they heard (and recognized) a lot of numbers, for example, when a stock market report is given.

Is it not conceivable that someone regularly exposed to unedited foreign speech can become sensitive to its unique intonation, rhythm, and sounds (i.e., develop a perceptual set for that language)? Certainly there are people who can identify a language (e.g., on shortwave radio) without understanding it. In a sense, this ability to identify if not understand may be the very first step in deciding whether one is "hearing what one expects to hear." In other words, a system arises out of the listener's repeated segmentation of utterances and recognition takes place. If foreign language learners are to attain the goal of enjoying

listening and of communicating in and beyond the classroom, they should be afforded the best possible perceptual backdrop through exposure to the spoken word in its natural form *before* as well as during instruction. A familiarity with the basic patterns of the melody, rhythm, and intonation of the language should leave their minds freer to concentrate on applying the rules they learn as they undertake actual instruction in that language.

This development of a perceptual set is well grounded in psychology, starting with Hebb, whose theory of perception states that there is a piecemeal build-up through the incorporation of various cell groups in the brain into larger and larger sequences of organized activity. He proposes "that a specific perception depends upon the activity of a specified group of cells somewhere in the central nervous system."[2] Hebb believes that simple geometric figures are not perceived as wholes, but that initial reactions to visual presentations create unitary neural impressions that combine to produce the perception of a pattern. Perception, then is a product of learning; the repetition of the same or similar impressions leads to patterns that become the basis for competence in an entire perceptual area. A kind of learned set is developed from people's interaction with their environment. Experiments in support of Hebb's "cell-assembly-phase-sequence" theory have been conducted by Heron, Pritchard, and Hubel and Wiesel in visual perception and by Evans and Whitfield in auditory perception.[3]

Gregory, who also has done extensive work in visual perception, refers to the eye as an extension of the brain. So too is the ear.[4] Any sound striking the eardrum makes some impression on the brain; the repeated reception of organized sound gradually results in a structured auditory base in the brain. According to Springer, the human organism has been conditioned to select only the sounds essential to a particular "code" (in music or speech); otherwise, one would be overwhelmed by an amorphous mass of raw material.[5]

There is a path from "zero listening comprehension" to receiving the message sent by the speaker; this latter—the ultimate stage in speech perception—is made possible only through sophisticated linguistic knowledge and numerous complex social factors. The problem, then, is to determine both the initial steps in transforming the physical signal into psychological reality and how those steps are taken. Through a series of

processes as yet vaguely defined and poorly understood, the listeners begin by imposing their own organization on the auditory input until they gradually achieve an anticipatory stage: "hearing what they expect to hear." Thus a system arises out of their repeated segmentation of utterances and so recognition occurs.

According to Duker, language listening involves an intricate hierarchical process beginning with hearing and ending in comprehension.

> If the signal can be heard, and can be converted into a message which can be interpreted in terms of his past experience by the person receiving it, then the signal and the message are said to be intelligible. When an intelligible message is related to his past experience by a listener, then listening comprehension occurs.[6]

One must first consider the basic act of hearing the foreign language. Gattegno claims this act to be one of the access routes to "the spirit of a language," that subconscious quality—distinctly unique to each language—with which learners must become imbued if they are to feel truly at home in that language.[7] He believes that something of the spirit of a language is contained in its melody, which must be acquired through the surrender of one's sensitivities to the flow of sounds in much the same way that one submits to musical sounds. Although reference is often made to the "noise" of a foreign language that one does not understand, it does indeed seem more accurate to compare unfamiliar foreign language speech to music. According to Springer

> Both language and music may be regarded as organized sounds, or, more specifically, as culturally tempered systems of arbitrary, recurrent, and structured sounds. Perceptually we are dealing, in both cases, with data in at least four dimensions: quality (timbre), pitch, duration, and loudness . . .[8]

The American composer and teacher, Roger Sessions, describes the ideal musical listener in his or her first stage of development as having a "completely receptive spirit."[9] Both Gattegno and Sessions agree that initial listening is a highly direct physical experience in which listeners allow the various sounds to flow over and through them without being preoccupied with discerning either large or small elements for recall or reproduction—even though this recall or reproduction can occur. Be-

cause speech and music both are structured, listeners may become aware, especially after much listening experience, of certain continuities and points of contact; they will not hear merely a succession of sounds devoid of patterns and relationships.

Gattegno suggests an initial step in the foreign language learning process. This step involves a special kind of listening, one devoid of the more intellectual activities with which most teachers burden the learner at the outset but which should perhaps come only later. He believes that infants learn to speak after having first yielded to the music of the language around them, and there is evidence from Weir that in first-language learning, certain suprasegmental patterns are perceived early—and perhaps independent of—segmental phonemes.[10]

Adult language learners and teachers are overlooking the potential benefits of saturating the learner (continuously and from the outset of instruction) with the natural flow of a foreign language. Most people lack truly naive listening experience in music and language. There is perhaps much potential here, potential that can be tapped if only the learner will "surrender his sensitivity," to borrow Gattegno's phrasing, something an infant does naturally.

The study of language learning has thus far yielded no information on the primary processing of speech by a learner beyond the infant stage. Infants, of course, are the focus of a growing body of knowledge about first-language acquisition, and some of the literature on that subject has been devoted to the early stages of speech perception. More frequently, however, researchers of child language tend to explore the production phase and then use their findings to make inferences about perception processes. Such is usually also the case in research conducted by those psychologists and linguists who investigate language acquisition and usage by persons of all ages. In the realm of second-language learning, educators have failed to contribute information about the initial impressions registered by the learner, despite increasing emphasis during recent decades on listening and speaking skills in foreign language instruction.

From the postwar audiolingual period until the present day, virtually all that has been written about foreign language listening skill pertains to *listening comprehension*, not to *speech perception*. The term "listening" has come to be synonymous with "comprehending"

and requires that the listener consciously and actively work to find meaning in what is heard. I believe that speech perception, the first step in listening comprehension, begins with the *initial* registering of spoken language and is a stage preceding even "sensing," as that term is described by Rivers. According to Rivers, in the first of three stages that she believes make up speech perception, listeners are gleaning from the auditory signal only what they can already interpret based on their previous experience with the language in question. "The rapid synthesis of impressions which we form is a construction resulting from our familiarity with the phonemic system, the morphophonemic rules and the broad syntactic categories."[11]

Just as it is essential to distinguish between listening and listening comprehension, it is also imperative to understand what is considered to be perceptually real. At present there is a lively controversy among psychologists and linguists as to whether the phoneme, the syllable, the word, or some other entity is the basic unit of speech perception. McNeill and Lindig present a convincing and well-documented argument that "what is perceptually real is whatever one pays attention to" and that the focus of one's attention can be any one of a number of processing stages.[12] Recent studies by Mills demonstrate that neither units nor levels are meaningful distinctions in the perception of speech; rather, results may be explained by articulatory-acoustic effects.[13]

An additional definition of "reality" as it pertains to the various stages of speech perception has been provided by Foss and Swinney.[14] Basing their ideas on their examination of the experiments done by McNeill and Lindig and on their own experiments, they propose a distinction between the *perception* and the *identification* of a linguistic unit. What earlier experimenters have been labeling "perception" is in their own terms "identification," the result of a complex conscious process. And immediate perception of the auditory signal is the first processing stage, one that is not governed by consciousness. This should be of interest to foreign language teachers who would multiply the opportunities for learners to develop near-native listening ability in the target language.

Over the years, numerous teachers have exploited the benefits to be found in having students learn songs and poems. The musical nature of both is obvious: rhythm and sounds arranged to create a particular

form. Of course, music and poetry are not for most people the diet of everyday life. But those same elements, music and meter, are the stuff of which speech is made. It is widely accepted that infants normally become imbued with the musical patterns of the language to which they are exposed. When first hearing foreign speech, older listeners (like infants) are unable to rely on either meaning or familiar phrase and sentence contours in their registering of the sounds. However, there is every reason to believe that (as with the infant) organization of the speech signal is taking place in the mind. The foreign language learner's capacity to benefit from hearing even a small portion of what an infant hears is as yet still untested.

Most psycholinguists work only with minute components of the complex realm of speech in the hope that one day pieces of the vast puzzle may be fitted together, but the research of James G. Martin has more than this to offer foreign language teachers. Working in the area of verbal learning, Martin has made an extensive review of phonetic research and of temporal patterning in speech and other behavior. In his experiments, he uses connected speech instead of elements scientifically extracted from the speech signal. After his review and careful experimentation, he has concluded that the importance of suprasegmental features in the study of speech production and perception has thus far been underestimated indeed. He further hypothesizes "that rhythm may be the natural [missing] link between the perception and production of connected speech." Accents or "beats" fall at regular intervals and thereby lead the perceiver to reasonable expectations in speech that they hear later.[15]

Let us not forget that *listening* is a very complex process in both first- and second-language learning. The most basic form of listening is perception that must precede speaking (the production phase) because in both native and foreign language acquisition one is unable to produce meaningful utterances until one knows how these should sound. Perhaps one of the reasons students give up trying to pronounce the target language is that they feel overwhelmed by demands made on them to produce sounds before they are ready. There has not been nearly enough natural exposure to the unfamiliar sounds and their unique patterns before the vocal apparatus is called upon to perform. Familiarity with those beats that Martin talks about is not established sufficiently

to allow the learner to perform with even minimum confidence. Familiarity with how the language sounds should leave the learner's mind free to concentrate on applying rules while permitting phrasing to come more naturally. Though little is known about how the mind processes speech and how the transfer to speaking takes place, there has to be a link; perhaps, as Martin suggests, rhythm is that link.

For maximum listening and speaking proficiency, feeling the rhythm of another language in one's whole body is necessary. There is a give and take that goes beyond the verbal exchange in human interactions. Condon and Ogston, who have studied speech and body motion, go a step beyond Martin. Based on their experiments, they say that "the body of the speaker was found to 'dance' synchronously with the articulatory segmentation of his speech. Further, the body of the listener was found to 'dance' synchronously with the speaker, primarily up to and including word length segments."[16] Although this finding contains implications about visual input, it also suggests that the audio signal alone should go a long way in supplying the raw material for developing in the listener an ability to know what to expect and eventually to produce.

One more piece of evidence points to the benefit of perceptive listening. In an article on teaching intonation to ESL (English as a Second Language) students, Virginia Allen writes, "The first thing anyone ought to know about intonation can be taught before the student has learned to speak a word of English."[17] The author supports this contention with the description of a technique that has been used successfully in the classroom to introduce English intonation. It entails playing a recording of an English version and a native language version of a thirty-second dialogue at a volume too low for meaningful audibility. Students listen to the passages twice and are asked to decide whether or not either is in their native language. The fact that the students can identify their own language—without really hearing the words—leads Allen to conclude that their recognition is based on the rhythmic and melodic qualities of the language.

Teachers can be better facilitators of learning if they prescribe listening prior to and during foreign language study. Hours and hours of listening to foreign language speech in the background while one is busy with other tasks can be inexpensively and easily available through the use of the radio or of tapes prepared from radio broadcasts. Such

"presensitizing" of students' ears could lead to untold benefits in their foreign language learning. Though hard evidence of connections between speech perception and production and foreign language teaching strategies is far from overwhelming, decades of classroom experience plus recent psycholonguistic research would seem to indicate that massive doses of low-key listening to and playing with the sounds of poems and songs is also very much in order.

To some it may seem that what is being suggested is the so-called "sunburn" approach to foreign language learning, which calls for listening to another language until one acquires it through continual exposure. This idea has meaning as one part of an *approach*, yes, but not as a complete *method*. The countless foreigners who live for years in a country without mastering its language are evidence of the inefficiency of this strategy. The worst mistake of all would be to espouse such a method for exclusive use in the classroom, where other more valuable activities should take place.

The long-range goal of the "presensitizing" process is improved performance by those studying a specific foreign language. Before enrolling in a beginning foreign language course, one might be advised or required to listen to twenty or more hours of that language. At the very least this should lead to "flexibility" of the ear. Travel broadens one's cultural horizons and listening to all kinds of music stretches one's perceptions about it; breaking out of the confines of one's native language can be equally liberating. It is time to follow the beat of that drummer who has been out there all along.

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6
Oral Translation:
An Old Horse for the New Frontier

D.C. Hawley, Michael D. Oates
University of Northern Iowa, Cedar Falls

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Recent articles in national magazines have described a renewed interest in gold mines thought to have been played out.[1] With faith in the dollar dwindling, old mines are being reworked with new equipment. Similarly, in foreign language teaching, translation—an old interest—is worth "prospecting" again to see if it will lend itself to new approaches in language learning.

Translation, in the traditional "cook-book approach" to language teaching, was long employed as the main exercise used both to develop and to test students' mastery of the rules and vocabulary lists they studied. It was believed that making students memorize and recall words, rules, and endings and then use these in translation exercises would increase their mental dexterity. Whether or not this was true, the approach frustrated student efforts to use the language, and it sometimes created in students an inferiority complex about ability in languages.[2] This use of translation, termed "grim humanism" by Frank M. Grittner, has been overused, and it is best left buried under the debris of twenty years of effort to improve instruction.[3]

But translation itself is a valuable skill, and one that is becoming increasingly more interesting to our language majors and minors, especially to those who are turning away from a teaching major in reaction to the reduced job market.

In an effort to combat translation's negative image and to equip students for careers in which this skill would be an asset, courses in oral and written translation have been developed at the University of Northern Iowa.[4] The oral translation courses have been especially popular and have resulted in much greater student participation than is typically found in advanced courses in grammar and composition. These new

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courses have increased students' vocabulary range and cultural insights by providing a context for new words and expressions. Their popularity with students is gratifying and has led us to share our findings.

Oral Translation at the University of Northern Iowa

The first course in oral translation in our department was offered in Spanish in the summer of 1970. This reflected our awareness that the doors to teaching in the secondary schools, doors through which most of our students had been passing, and the doors to graduate study and college teaching, areas that had absorbed almost all the rest of our graduates, were beginning to close. Because our university administration was encouraging the offering of new and experimental courses during the summer session and because there was an instructor available who had experience in translation, we decided to offer the course as an experiment at that time.

That first class attracted about a dozen students (an ideal enrollment) and was generally well received. Consequently, after some revision the course was repeated another summer, then another, and at last was scheduled during a semester of the regular academic year. Finally, it was given a permanent number and made an integral part of the Spanish curriculum. There its popularity led quickly to several "spin-offs." A written translation course in Spanish came into being, and soon both the oral and the written translation courses were divided into graduate and undergraduate classes. The French and German sections also introduced translation into their curriculum. Recently, a certification program requiring both eighteen semester hours in advanced course work and a rigorous examination was established for those students interested in having their competence verified.

By including a day each semester for a student critique and evaluation of the course, and by following those suggestions that seem to be sound and to enjoy wide support, the faculty has created a successful oral translation class, the structure of which is outlined below.

Introductory Stage

A. First Two Periods–Discussion Only (No use of laboratory facilities.)
   1. First Day–General Introduction
      Students and instructor, in turn, introduce themselves in the

target language—French, German, or Spanish. Other members of the group, also in turn, translate these introductions into English. The instructor then explains goals and procedures.

2. General Introduction Continues
   This time introductions are in English with translation into the target language.

B. Third and Fourth Periods—Primarily Laboratory
   Students are asked to form two-person teams (the composition of which may vary from day to day). Each team is assigned two adjacent units in the laboratory and is shown how to use earphones and controls required for listening. An explanation is also given of how the team should function. Then, one by one, each team is sent to the area where the microphone is installed and is asked to make a very brief (two or three minute) presentation, first in the foreign language and, during the subsequent period, in English. Meanwhile, the other teams translate. (This procedure is explained in more detail below.) If time permits, some of the translation problems encountered are discussed.

C. Following Week or Two—Laboratory and Discussion
   Taped interviews from previous semesters are played for all teams to translate. Difficult areas are discussed in class, and drills on grammatical or structural problems are assigned. Students form teams that will work together during the remainder of the semester.

Getting Down to Business

A routine is now established in which each team is charged with making a presentation of approximately fifteen minutes while the other teams translate. The tape of this presentation, which is almost always in the form of an interview, is the first item on the agenda at the next class meeting. Therefore, each eighty-minute period consists of translating the previous interview, which the students have already heard and discussed, followed by translating an interview that they are hearing for the first time, and finally holding a discussion (a total of four and one-half contact hours per week for this three-credit-hour course). While either language may be stressed by having the majority of the work translated *into* it, translation from English into the foreign language is emphasized in our courses. Only slightly more than a third of the time available is devoted to translation into English.

A Holistic Approach to Proficiency

Grittner has stated that foreign language instruction that "emphasizes language learning as a creative, holistic process will achieve better long-term results than will instruction built upon repetitive drill work and atomistic learning increments."[5] In developing this course, we took care to involve students in the choice and preparation of the material and to assure that all students would participate extensively in the translation process. Let us look more closely at a typical session and see exactly how it functions.

A team of two students prepares a fifteen-minute interview with a native speaker. The interview is recorded and serves as the translation material for two consecutive classes; a new presentation by another team is introduced in the second class period. Working in pairs, students alternately translate and note difficulties in the translation. This exercise is conducted in the language laboratory. The goal is to interpret simultaneously to the partner that which is heard through the headphones. The partner, holding a headphone to one ear only, listens both to the text and to the translation. Specific words and expressions needed in the teammate's translation are suggested by the partner whenever possible, and those that are particularly difficult to translate are jotted down. The difficult items become the focus of the discussion part of the class.

We feel that this approach to the development of advanced language skills is a more rewarding process for the students than would be an additional grammar course emphasizing structural drills and the translation of isolated sentences. The lexical and syntactic problems discussed are based on an actual situation, being those that the individual teams have noted during the translation. They are, therefore, more closely related to the needs of the students than would be a list of problems devoid of context. This holistic approach to enhancing students' vocabulary and grammar is an essential feature in the course in oral translation.

Basing the Course on Cooperative Learning

The instructors charged with the development of the course have been determined to avoid isolating the student translator. They emphatically

did not wish to create the type of class organization described by Pierre L. Horn in "The Methodology of a College Course in Interpreting," in which ". . . each student was able to give a continuous solo performance. . . ."[6]

Their decision to have the students work in teams of two is based on the belief that cooperative learning will result in a greater participation and sense of accomplishment than is possible through competition or individualization. According to David and Roger Johnson, "Cooperative goal structures promote helping and sharing among students . . ." as well as ". . . the type of learning climate and the cognitive and affective outcomes that make teaching more effective and more fun."[7]

Individualization recently has been touted in foreign language education as a replacement for competition and as a way to maximize each student's participation in the language classroom. Indeed, learning packets are widely and effectively used to develop skills, especially in grammar control, vocabulary development, and reading ability. Cooperative learning, however, is a must when communication and the corresponding need for student interaction, sharing, and helping is the goal. And communication is at the heart of language learning.

In order to work effectively, the members of each team in the course in oral translation have to decide what type of interview they will conduct and the questions they will ask. The team members must agree on the list of words, expressions, and sentences that they will provide in two languages to the whole class. During the translation part of the class, it is imperative that someone be listening *constantly*, contributing and jotting down specific words or phrases while each person translates. This teamwork results in sympathetic listening and support for the translator and provides an effective means of selecting the material for the class discussion that follows. Should one wish to completely individualize a course in oral translation, there would be no "audience" for each translator. Only the strongest and most motivated of students could succeed in this situation, and it is precisely for this reason that when there is an odd number of students taking the course, the most capable student is asked to work as a one-person team, thus providing others the support system of a peer. It should be emphasized, too, that in these classes at the University of Northern Iowa, the responsibility for the interview rests entirely on the members of the team: They select the topic and the speaker. No restrictions of any kind are

placed on them except for the general guidelines that indicate the length, stipulate the speaker be native, and request that students choose subjects of general interest. The instructors themselves do not hear the interview until it is presented in class.

Testing: Written and Recorded

We have referred to the responsibility each team has in conducting interviews, but only in passing have we mentioned another responsibility. On the day its interview is first presented, the team must have a list of ten words and phrases featured in the discussion that they believe are the most useful. At the beginning of the following class, a list of these words and phrases is given to all members of the class and to the instructor, along with the translation and an exemplary sentence in both languages. All members of the class are responsible for all vocabulary items thus presented, and it is from among these that the written part of the mid-term and final examinations is drawn.

All students are also required to buy a cassette tape and to make at least three recordings. The first of these translations takes place in the fifth or sixth week of the course. (Each student, at his or her convenience, translates interviews taped in both languages. The translations are recorded on one track with the original text on the other, a procedure possible with most tape recorders.) These translations are for practice and diagnostic purposes only; they do not affect grades. Professors and assistants listen to these on stereophonic equipment and discuss them with the student translator, who is also present. The second and third recorded translations are given as part of the mid-term and final examinations. The mid-term serves as both an evaluative and diagnostic instrument; the final ordinarily is used for evaluation only.

Student Evaluations

An expected outcome of this course was an increased vocabulary and greater accuracy in word choice because of the constant presence of a context and the attention given to precise usage. We felt that the cooperative nature of the class would create an atmosphere that would contribute to this. Student evaluations bear this out. The following comments are typical:

"Great learning atmosphere."
"From time to time we digressed into several unnecessary discussions of phrases or words. I have, at best, enjoyed this class more than any other French class I have ever taken."
"El punto más positivo: el intercambio de ideas respecto al vocabulario después de oír las grabaciones—es un ambiente conducivo al apprendizaje."
"I was able to pick up a lot more vocabulary, and for this I am glad I took the course."
"This is a great class for learning. I've learned a lot more in this class than any other. Students are forced to translate and participate."
"I feel that I improved my French very much taking this class."
"Before this class I was at sort of a plateau with my French vocabulary—I was stuck using the same words over and over (usually the most vague and broad ones). I've finally learned some good specifics, and verbal expression comes easier. I find I am retaining the vocabulary for other classes too."

Applying This Approach to Other Colleges and Universities

Our translation courses are designed for advanced undergraduate and graduate students. It is our contention that these courses "continue to strengthen and build upon the linguistic structure already developed"[8] for the following reasons.

1. The tendency in a conversation-composition course is to use the same vocabulary, style, and structural combinations over and over. Translation requires learning new words, new stylistic devices and new structures.
2. The student learns to code thought processes according to the system of the second language, even though—paraodixically—data being received is coded in the native linguistic system.
3. Whereas it is virtually impossible to have everyone practice at once in a conversation course, such practice is entirely feasible in an oral translation course conducted in a language laboratory.

A course in oral translation sharpens students' perception of linguistically related cultural differences between peoples and provides students with breadth similar to that gained from courses in civilization,

literature, grammar, or linguistics. Students gain an understanding of the nature and techniques of translation and acquire a useful skill. The techniques used in the university-level course also appear to be applicable to the advanced level in the secondary school.

Application at the Secondary Level

The course outlined above could be useful as an advanced-level secondary-school language course. Many schools have language laboratories; in others, foreign languages are taught in electronically equipped classrooms. In both cases, all that is needed is to be able to isolate teams of two students each and to furnish them with earphones.

Perhaps the best adaptation of this course to the secondary school would be to offer it as a nine-week minicourse for third-, fourth-, and fifth-level students.[9] Students who have completed the first two levels are normally ready to move beyond the basics. Oral translation would help to increase the range and accuracy of their foreign language vocabulary. The use of the cooperative-learning approach described earlier should enhance student participation by establishing sharing and helping as the means of developing language proficiency. Finally, the class discussion following the translation would enable teachers to present—in the target language—grammar review, vocabulary extension, and relevant cultural explanations as an integral part of the class period. Because such discussion would flow from the obvious needs of the students who have just been concentrating on the translation, there should be increased motivation to learn and retain the material explained during the discussion period.

If a minicourse in translation that would meet five days a week is the goal, the following suggestions may prove helpful. In each class present two five-minute tapes, one of which is translated for the second time, one brand new. The team whose tape is being translated for the second time will have prepared a five-item list of important expressions used in their tape and an example of each expression used in a complete sentence to illustrate its use in context. Teachers will have duplicated the list for all students or will have put it on a transparency for the class to copy. The arranging of seating for the teams, the putting on of earphones, the distribution of the list of expressions plus the two translations will realistically take from fifteen to twenty minutes.

Allow at least thirty minutes for the discussion period. It is vital that this period not be monopolized by the teacher. Because the material for discussion is the grammar, vocabulary, and cultural information contained in the translations immediately preceding, the first things to discuss are the difficulties and insights that students have had. Afterward, teachers may call attention to other important points. During both of these activities, teachers should attempt to elicit pertinent vocabulary, grammar, and cultural data from the class before providing it for them. Emphasis should be placed on giving specific examples of the problem words or structures. If, for example, a difficulty is noted concerning the correct choice of word for *time* in the expression "having time to do something," students should be encouraged to give examples such as *"¿Tienes tiempo para hablar un poco conmigo?", "Je n'avais pas le temps de bien préparer ma leçon,"* etc.

The translation period will often furnish a number of discussion topics based on cultural contrasts. Dating, etiquette, sports, church practices, meals, dress, and driving habits are just some of the many areas that come up in the taped interviews and that can be expanded upon by the teacher. Students in the United States should be asked to explain, in the target language, the way in which each cultural item functions in their own society. This type of cultural presentation mirrors the conversation topics of most Americans who live with a family abroad. Explaining how we do things is a good first step in understanding and accepting that "they" may do things differently.

To facilitate the interview process for students, prepare a list of all readily available people who are fluent speakers of the target language. However, it is possible that teachers will be faced with a shortage of available native speakers. In order to help teachers who may wish to set up a course in oral translation but who lack appropriate materials in the target language, short taped interviews are now being developed and recorded at the University of Northern Iowa. These tapes will be accompanied by a transcription of the taped text and by suggestions for use that will include pertinent cultural information and suggestions for translating the more difficult expressions.[10]

Although it may be necessary to use tapes prepared by others when speakers of the target language are not available, it is imperative that the interviews in English be prepared and recorded by the students taking the course. These students, interviewing friends, parents, and

school celebrities, will bring a degree of local color and relevancy to the class that could not be achieved if professionally prepared materials were used. A simple caution to students to avoid materials of a technical nature will normally be sufficient to provide satisfactory interviews. Teams are responsible for monitoring the ongoing interview to make sure that those interviewed speak clearly and slowly. It is helpful, for example, to ask most speakers to lengthen the pauses between sentences, and it is essential that hand signals be agreed on before the taping begins so that the students can ask the speakers to talk more slowly.

Of course, it is to be expected that students will not be able to translate everything on the tape simultaneously. They should be encouraged to interpret as much of the message as possible to their partners, but it should be clear that they will not be turned into professional translators simply because they have taken this course. Still, the effort to put all of one's foreign language training to work in short segments of intense translation and the participation in discussions of language and culture that grow from that effort can have a very positive effect on language proficiency and on the desire to improve that proficiency.

Notes

1. See, for example, "In South Dakota: Gold Diggers of '79," *Time* (Oct. 1, 1979), p. 12.
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3. Frank M. Grittner, *Teaching Foreign Languages*, 2nd ed. (New York: Harper and Row, 1977), pp. 25-26.
4. See, for example, Fritz H. König and Nile D. Vernon, "Translation: A Step Forward or Back?" *Teaching the Basics in the Foreign Language Classroom: Options and Strategies*, ed. David P. Benseler (Skokie, IL: National Textbook Company, 1979), pp. 122-32.
5. Grittner, p. 167.
6. Pierre L. Horn, "The Methodology of a College Course in Interpreting," *Modern Language Journal*, 59 (1975), p. 26.
7. David W. and Roger T. Johnson, *Learning Together and Alone* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1975), p. 37.
8. D.C. Hawley, "Translation's Place in the Modern Language Curriculum," *New Methodologies in Modern Language Teaching*, ed. Karl Odwarka (Ann Arbor, MI: University Microfilms International, 1979), pp. 131-36.
9. See Robert C. Lafayette, "A Foreign Language Option: The Minicourse," *NAASP Curriculum Report 3* (October, 1973).
10. Teachers may request further information from the authors at Department of Modern Languages, University of Northern Iowa, Cedar Falls, IA 50613.

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7
The Illinois State Interdisciplinary Model for Teaching Languages for Business

Carson H. Varner, Jr., Richard O. Whitcomb
Illinois State University, Normal

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Within the next twenty-five years the term "international business" will cease to be used because almost all business will be international. Would people today refer to themselves as engaged in "interstate" business? In spite of this, relatively few business students now consider the study of foreign languages an integral part of their career plans.

The Illinois State model combines in a team-taught course the study of business and a foreign language. The objective is to give business students a valuable foreign language experience in a relatively brief time and also to offer them a business-oriented introduction to a culture other than their own.

From the point of view of the foreign language department, the long range objective is to encourage students to continue their study of the language; from the perspective of the business department, the objective is to help the students develop an international approach in solving business problems.

Interdisciplinary Instruction

In team teaching it is presumed that each of the partners makes a contribution that could not be made by the other and that the synergistic principle that the whole will be greater than the sum of its parts also

applies. In some programs a student may elect a course in foreign language and one in international business, but any integration and coordination of knowledge tends to be incidental. In the team-teaching arrangement, both language and international business are integrated in a single course. The business concepts, which are discussed and explained in English, serve as an important experience for the students because they gain a better understanding of these concepts. Similarly, the development of vocabulary in the language sessions tends to reinforce and expand students' knowledge of international business.

The business teacher may have a good command of the language but may not possess the depth of knowledge in the language or the pedagogical skills necessary to teach it. The language teacher, on the other hand, does not usually have the background to teach business. Thus the language teacher can teach the students that *Körperschaftssteuer* is "corporation tax," but will have difficulty explaining the differences between the U.S. and the German tax and the economic consequences of the two different systems. Conversely, the business teacher can teach the word *Körperschaftssteuer* and explain the differences between the tax systems but is usually not trained to help the students discuss them in German. The coordinated team-teaching approach gives the students the opportunity to learn the business vocabulary, to understand the concept behind the words, and to develop some skill in using them in the foreign language.

Why Languages and International Business?

The majority of students today are looking for an education that will provide them with career skills. It is not unusual to hear students ask about a particular course, "What use will it be to me?"

Students who are preparing for a career in business are preparing for a career in international business. There are, for example, over 1000 German companies doing business in the United States today and hundreds of U.S. companies in Germany. Even those employees who will never leave the United States or will never work for a foreign corporation will be with companies that compete with foreign corporations, and in this sense they will be involved in international business.

This view of international business is more than theoretical, as a recent discussion with a product-design engineer employed by an Amer-

ican-based multi-corporation will demonstrate. This man gave two reasons for learning about the German competition: First, he had to know what was available on the German market and how his company's products might fit into or be adapted for that market. Second, he had to be ready in case German firms began exporting their products to the United States. He felt this knowledge necessary to a firm's survival in the domestic market.

In another conversation an executive with an American-based seed company owned by a European corporation stated that his firm was also beginning to view problems from a global perspective. His employer believes that research or business strategy used successfully in one country might be adapted for use in another; but if this is to work, managers must have a familiarity with operations in those other countries. In order to achieve this, the firm sends its managers on short-term assignments to other countries to learn what is going on and how the operation functions. When they return home, they should as a result of the experience be more effective in solving business problems. College students can prepare for work in a field where this perspective is common by studying language and international business.

To many people foreign countries and their languages seem very far away and consequently unimportant. Because some of the foreign countries that are economic powers are rather small in geographic area, the languages of these countries seem—to some people—unimportant. This attitude is often combined with awareness of the dominance of the United States economy in the world between 1945 and 1970. But private citizens are not the only ones with such ideas; U.S. business has been able to look only inward and still succeed. The teaching of business courses in the United States has exhibited much the same attitude, and in recent years business education has been even more conservative than those large companies that have not yet taken a world view.

This lamentable reality is changing rapidly, however. Sylvia Porter, a syndicated columnist, recently reported that forty-three percent of the presidents of top corporations have had overseas assignments.[1] Another recent survey showed that twenty-five percent had spent five or more years in the international divisions of their companies.[2] It is clear that many of those who have been successful have had an international perspective.

So far we have presented a general argument on the need for famil-

iarity with the international business scene. Below is a more specific discussion of the importance of Germany and the German language to world business and economy. It might be argued that English is the language of business and, with so many language courses to choose from, the chances of taking one that will be useful in one's career are minimal. Let us answer that argument by discussing Germany; similar cases could be made for the importance of other countries.

When a company goes into international business, it seeks a market in a country that is both populous and wealthy. India is large and Kuwait is wealthy, but neither represents a substantial market for most goods. The annual per capita income in India is $134; Kuwait has a per capita income of more than $12,000, but the gross national product (GNP) is less than one percent of that of the United States. Neither represent a prime market for U.S. products.

The German Market

From a business point of view, German is, after English, the most important language in the world.

Descriptions of Germany usually begin with a reference to the size of the country. West Germany is about the size of Oregon; the United States is thirty-eight times larger than West Germany, the U.S.S.R. is ninety times larger, and even France is twice as large. The German language might seem unimportant if one considered only these statistics. But the German-speaking world does not include only the Federal Republic of Germany but also the German Democratic Republic, Austria, two-thirds of Switzerland, Luxembourg, Liechtenstein, parts of France and Italy, and parts of eastern Europe. There are more native speakers of German than there are of French:[3]

	Native Speakers (millions)
Chinese	800
English	320
Spanish	210
Russian	145
German	110
Japanese	110
French	80

From a business point of view, it is important that people in a country be both numerous and wealthy. Let us consider per capita income and population.[4]

Country	*Population (millions)*	*Per Capita Income*
United States	214	$8,400
Federal Republic of Germany	62	9,170
German Democratic Republic	17	3,730
Japan	113	5,100
France	50	6,800
United Kingdom	50	4,200
India	450+	130

Notice that the per capita income of the Federal Republic of Germany exceeds that of the United States. Americans over the age of thirty, who grew up in a time when the U.S.A. was the undisputed leader in almost everything, may find it difficult to adjust to the fact that the Germans are ahead in this category.

The table below shows the economic product of each language area. The economic product represents the total value of goods and services produced in the area where each language is spoken. Thus the figures for German will include not only the Federal Republic of Germany but the entire German-speaking world.[5]

Economic Product of Language Groups

(Billions of Dollars)

German		667
French		456
Spanish		
Latin America	203	
Spain	103	306
Japanese		570
Russian		433
Chinese		346
English		
Outside U.S.A.	484	
U.S.A.	1799	2283

One notes here that the German has the largest product of any language group except English. Spanish is considered a useful language because of our proximity to Latin America, but we see that Germany is

economically twice as large as Spanish-speaking Latin America and Spain combined. For example, Argentina is one of the larger countries of South America, but economically it is smaller than Austria.

The economy of German-speaking western Europe is larger than that of the United States west of the Mississippi. If one included German-speaking eastern Europe, the German economy would be larger than that of the western and southeastern United States.

No serious business person would ignore a market this large. More and more U.S. businesses will be going into this market in the future, so they will be looking for people with German language and business skills. More aggressive students might take their skills and create their own opportunities by establishing businesses themselves.

Almost $1,000,000,000 worth of goods is currently traded between the U.S. and the Federal Republic each month in each direction. U.S. business has $10,000,000,000 worth of plants and equipment in Germany, and Germany has a somewhat smaller but rapidly increasing sum invested in the U.S.[6] This trade and investment must be carried on, managed, and directed by persons familiar with the language and culture of both countries. Many Germans learn English in school, and so many of these opportunities now go to Germans. As international operations become an essential part of more and more companies, linguistic skills will be increasingly important to those who aspire to positions of leadership in business.

The Perspective of the Course

It is very important for the student preparing for a career in international business to acquire as broad an understanding of various languages and cultures as possible. The course should seek to give a background that can be drawn upon to solve business problems ten to fifteen years in the future rather than to teach vocationally useful skills for the present day. The business students of today must develop managerial skills that allow them to acquire insights into other cultures. Business language courses should, as part of a true liberal arts education, give students an understanding of the world and the ability to function effectively in it.

Instructional Techniques
The Business Environment

In the part of the course taught by the business specialist, the following four instructional techniques are employed: 1) Lecture/Discussion (introduction of key words), 2) Map Work, 3) Group Work, 4) Individual Reports.

Most of the topics are introduced in the lecture/discussion format. The topics include both technical aspects of German business and topics related to German life. In contrast to a traditional lecture on international business, this course introduces a set of key-word vocabulary with each topic. Thus the discussion of labor-management relations would include such words as *Mitbestimmung, Arbeitsrecht, gleitende Arbeitszeit, Lohn, Gehalt, Arbeiter, Aufsichtsrat, Betriebsrat, Vorstand, Manager,* and *Gewerkschaftsbund.* A lecture on forms of business would include terms like *Einzelkaufmann, Offene Handelsgesellschaft (O.H.G.), Kommandit-Gesellschaft (K.G.), Gesellschaft mit beschränkter Haftung (G.m.b.H.),* and *Aktiengesellschaft (A.G.).* The terms are defined in class but not used in a German-language context, since this is the purpose of the language sessions.

The students are required to know the map of Central Europe in some detail and the map of Germany in more precise detail. Many entering students are unaware, for example, that West Berlin is located in the middle of the German Democratic Republic; the map study has always been an important part of the course.

In another exercise, the students are asked to work in groups on projects that give them the sense that they are actually doing business with Germany. Here they have the opportunity to use the material they learn in the lecture/discussion. For one project dealing with German media, the students are given a product such as electric razors or taco chips and told to develop an advertising campaign for radio, television, newspapers, and magazines. In their individual groups, the students go through German newspapers and magazines and determine how best to advertise the products. They learn a great deal about the German media, and at the same time they get the feeling that they are actually solving a business problem. The group then presents its report to the class, and suggestions are made by the other students and the instructor. After the

classroom presentation, each student must write an individual business report on the project. The students' understanding of the problem and its solution is reinforced through the group work, the classroom presentation, and finally through the individual analysis.

The Business Language

We can determine the role that language proficiency should play in an interdisciplinary course such as German for Business only by asking some hard questions: Should we really try to teach business language in this course? Why don't we simply teach the students about German business and let them learn the language in regular language courses? Why don't we admit only those students with advanced language skills and exclude all the others? The answer to these questions lies in the basic justification for offering the course in the first place. First, there is a need to have in American companies executives who have an international perspective, people who can carry on already existing international business relationships or can initiate them where they do not yet exist. A working knowledge of business German would be essential if such an executive hopes to be at all effective in dealing directly with German firms. Many business students have little or no background in foreign languages. Rather than exclude students who are without such background but genuinely interested in learning about Germans and their economy, we encourage them to enroll in the course. If a prerequisite of two years of German had been listed for the course, these students would probably never have the opportunity to be exposed to the study of Germans and their highly successful economy. We find it highly desirable to admit students of any level of proficiency in German and to view any resulting problem as a pedagogical challenge.

Problems cannot, however, be ignored. For example, the class must be divided according to the various levels of language proficiency. Small sections of students with either beginning or advanced levels of language skill may be scheduled at different hours throughout the week for sessions with the language specialist.

And of course the language instruction can be effective only if it is considered in light of what goes on in the lecture/discussion sessions and is coordinated directly with them. The language sessions should reinforce the students' grasp of the key words and the business concepts,

so that the German business environment becomes familiar to them in both the English and the German. In order to accomplish this, the language specialist must become perfectly familiar with all aspects of the course. This teacher must know the content of each lecture and discussion and have all the information at hand. The language instructor must also deal with the terminology at two levels, the level at which pronunciation and oral comprehension of the German are significant achievements in themselves and the level at which the *discussion* of the topics is carried on in German as though one's audience understood no English at all.

A few caveats might be appropriate here. 1) An instructor should not attempt to teach the language aspect of such a course without preparing as thoroughly as possible in the areas of business and economics. 2) An instructor should not hope to find a textbook for such a course because no such text exists at this time. 3) An instructor should not expect that students who are fluent in another language will be able to adapt their language skills to business language and so be able to discuss complicated business concepts almost immediately.

In addition, both members of the teaching team must become very familiar with every aspect of the course—the business specialist with the language and the language specialist with the business and economics, even if this requires additional academic study. Students should be able to direct questions to either member of the team (although each specialist could of course be called upon to handle matters requiring very esoteric knowledge of his or her area).

One should develop a course that utilizes most effectively the background and talent of the faculty members involved. Once the subject matter of the course has been determined, the basic key-word vocabulary can be compiled and augmented for use at various levels in the language sessions. The key-words are essential for work with statistical tables, graphs, and articles from periodicals. The lists and worksheets can be developed by the language specialist only by trial-and-error since the level of language ability among the students is almost impossible to predict. It is likely that the lists will require frequent revisions as the course is offered in successive semesters.

Finally, one must augment the key-word vocabulary lists with articles and advertisements from newspapers, magazines, and other sources. These readings should enlarge upon the subjects that are dealt with in

the lecture/discussion sessions, and one must make an effort to keep them up-to-date and relevant because business events are subject to constant change and fluctuation.

In summary, the following instructional techniques are useful in the language-skill improvement sessions: 1) The key-word vocabulary lists developed in coordination with the lecture/discussions are distributed to students and used as a method for building vocabulary, improving pronunciation and comprehension skills, and discussing fundamental business concepts. 2) Uncomplicated materials such as advertisements and picture captions are employed as reading texts. 3) Statistical tables and charts are used to gain insight into business trends. 4) Periodical articles are read and discussed by students at the advanced level as a means of improving their communication skills.

Students at all levels of language proficiency reap the same benefits from the lecture/discussion sessions, but the objectives of the language skill improvement sessions vary somewhat according to the proficiency level of the student. It is recommended that those with little or no previous language experience learn the language in regular language courses at the earliest opportunity. Those at the advanced level should continue their study in advanced language courses with the intention of developing their communication skills to a highly effective level.

There are exciting opportunities in the field of international business for students with business language skills and a solid academic preparation in German business. This kind of course can play a decisive role in helping students to take advantage of some of these opportunities, but it requires careful planning, solid preparation, and enthusiastic teaching.

Specific Topics

Several aspects of the German nation and its economy are covered in the German for Business course. One deals with some technical aspects of corporate structure, tax, law, politics, and labor relations, but the most important part introduces the students to the cultural context in which business operates. One might ask such questions as: How should we redesign our hardware products to fit into the German market? What will be the most effective management structure for the German branch of our company? What advertising strategy will be the most effective if we place our product on the German market? The answers

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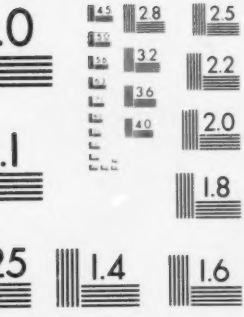

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to these questions can be found through an understanding of German habits, customs, preferences, and personality—in short, through an understanding of German culture. If one develops a feeling for the German frugality, the material orientation and the conservative taste, one can deal with them more successfully. In visiting an office, for example, one would not call German employees by their first names. Germans tend to be more formal than we often are.

The students hear several lectures on German habits, preferences, and so on, and then they are shown that the information is not only interesting but also useful. The students are divided into groups, and each group is assigned a problem. They are asked to map out a strategy for selling in Germany cars built in the U.S., for using American techniques to increase a German brewery's market share in Germany, for selling American jeans in Germany, and finally, for opening a chain of German pastry shops in the U.S. Thus the students must think about and try to apply what they have learned to a realistic situation.

While working with these problems, the students are experiencing the activity of international business, which amounts to taking an idea from one culture and "translating" it into another culture. How must the idea of McDonald's be changed in order to be successful in Köln? For one thing, they might want to sell beer with the burgers. In this process there are two critical mistakes Americans commonly make. The first is to assume, because people are people the world around, that if it works here, it will work there. The other is to assume, because customs differ from one place to another, that a culture that does not have a particular institution doesn't want it. To be able to take the essence of an idea from one culture and make that idea work in another culture, one must know not only the language but also the habits and preferences of the people. One way is to learn about their media. Before the lecture on media is given, each student prepares an individual assignment. The problem is to advertise whiskey, hamburgers, women's shavers, and taco chips on television or Radio Luxembourg, or in *Die Zeit*, *der Spiegel*, or *Bunte Illustrierte*. Because they must solve the problem, the students must also learn a great deal about the media before they come to class. The responses have been creative and perceptive, and the work has given learners a valuable insight into Germany.

In business it is also important to know geography, so there are several geography assignments. The students are tested on their knowledge of both central Europe and of Germany itself because one cannot

acquire a good understanding of Germany today without knowing the location of places like Berlin, Köln, Dresden, and Danzig. The geography is discussed from a business point of view. One should be aware that the economy developed in part because of the pattern of natural resources, rivers, and landscape.

Several guest lectures are given by other members of the faculty. These include a professor of political science who shares insights into German political affairs. A German professor who is also soccer coach has shown in a perceptive lecture on German professional sports that German soccer is even more capitalistic than professional sports in the U.S. Other members of the faculty have lectured on subjects such as historical developments, women's liberation, and cultural trends. A lecture on World War II and the German consciousness serves to bring many of the historical and political events into perspective. A businessperson should be aware of why the Germans and the Russians feel as they do about each other and how the Germans view America's role in World War II.

The students also have heard a lecture on the business activity in the German Democratic Republic from a representative of the German Embassy in Washington.

The course also deals with the more technical aspects of business. In the first lecture of the course, the German mark and the U.S. dollar are discussed in relation to the shifting values of the two currencies. The student must prepare a report for a company that has just purchased one million D-Mark worth of goods from Germany with the payment due in ninety days (at approximately the end of the course). The student must decide if the company should change the money now, wait for ninety days, or make a futures contract to change the money at a specific date at a predetermined rate. The students make their decisions, and the class can see at the end of the semester which decision was the wisest.

Other lectures deal with the legal system, forms of business, the common market, and the tax structure. In addition to the business concepts, each lesson introduces a key-word vocabulary. For example, in the lecture on taxes, the students learn the word *Steuer* for tax and the word *Körperschaftssteuer* for corporation tax. They learn not only the word itself, but also the concepts behind it. In labor relations the concept of *Mitbestimmung* is central. It is translated as "codetermination," but knowing this really isn't any more useful than trying to translate

Gemütlichkeit. The translation is of little value without a clear idea of the concept, which is quite different from any in American labor relations.

Language students in the course will be introduced to Germany from a completely different perspective, and they will be shown new ways of using their language skills. The business students will discover new worlds and viewpoints, and it is hoped that they will gain an appreciation of the value of language skills in international business, an appreciation strong enough to compel them to take more classes in the language at the conclusion of the course.

The Future

This interdisciplinary course is a valuable end in itself, and many of the students may not continue with language study. For a significant number, however, there will be several options. A good experience in the interdisciplinary course encourages students to continue their study of the German language in the regular sequence of courses. At approximately the sixth semester level, an Advanced German for Business course is taught totally in German, and this course might make the student eligible for a proficiency award in Business German. Minors in German for business or international business came out of this program as well. Internships with German firms for those students who develop a proficiency in German is also an inducement to continue.

These are just a few ways in which programs can be developed that will stimulate and challenge faculty members and develop a new audience for foreign language studies. This model would also be applicable to other languages and in combination with other disciplines.

Notes

1. This article appeared in *The Daily Pantagraph* (Bloomington, IL) Nov. 24, 1978, and in many other newspapers in the United States.
2. *Business and International Education* (Washington, DC: Task Force on Business and International Education to the American Council on Education, International Education Project), p. 10.
3. Calculated from *CBS News Almanac 1978* (Maplewood, NJ: Hammond Almanac, Inc., 1977), pp. 459-665.
4. Ibid.
5. Ibid.
6. *U.S.-German Trade* (New York: German American Chamber of Commerce).

8
Individualizing Spanish in the Community College

James M. Hendrickson
Lansing Community College, Lansing, Michigan

ED196287

Prior to January, 1979, students at Lansing Community College (LCC) could enroll in Elementary Spanish 101 in the fall quarter only. The history behind this administrative policy is as follows. Total enrollment at LCC is always highest in the autumn quarter; then it tends to decline gradually over subsequent terms. The attrition in Elementary Spanish over an academic year was still statistically dramatic. Usually every fall term a total of approximately seventy-five students enrolled in two day sessions and one evening session of Spanish 101. Of this number, an average of forty-five students enrolled in Spanish 102 in the winter term, and about thirty-five of these students took Spanish 103 in the spring term (when the two day sessions were combined to form one class).[1] Given the attrition in Spanish from autumn to spring as well as the decline in the enrollment of the entire college, the administration decided that it was not economically feasible to offer Spanish 101 at any time other than the fall quarters. And it would have been even more financially unsound to hire an instructor to teach Spanish 102 and 103 to the relatively few students who would have enrolled in these two courses if they were offered in quarters other than the winter and spring ones.

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This administrative policy disappointed and frustrated LCC students for two reasons. First, students who could not take Spanish 101 in the fall because of scheduling conflicts or other personal problems had to wait one full year to take the course. Second, students who enrolled in LCC for the first time in the winter, spring, or summer terms also had a three- to nine-month waiting period before enrolling in Spanish 101 in

the fall. Many students who attend other colleges and universities may well suffer from similar unfortunate circumstances. Moreover, it is no secret among foreign language teachers and school administrators that fewer numbers of students are enrolling in language classes each year. As inflation continues to spiral upward and school budgets become tighter, many foreign language programs around the country are being eliminated. Yet at Lansing Community College we were able to develop an individualized program in elementary Spanish that coped successfully with these problems and also contributed significantly to the overall quality of Spanish instruction at the school.

Program Development

In December, 1977, the Spanish Individualized Program (SIP) was proposed. Essentially, the SIP was designed to permit students—once the program was fully implemented—to enroll in Spanish 101, 102, or 103 during any academic term. This curricular change was to benefit the college by significantly increasing student enrollment. Furthermore, apart from funds needed initially to develop the program, the SIP would not cost substantially more to operate than the conventional elementary Spanish courses.[2] The proposal was discussed by administrators for approximately six months before it was formally approved. During the summer term of 1978, I was granted full released time from my teaching responsibilities so that I could develop instructional materials for the SIP. The principal goal was to write learning packets for SIP 101 to be used in the following fall quarter. A secondary goal was to write as many materials as possible for SIP 102 and 103.

My previous experience with an individualized approach to teaching foreign languages was somewhat limited. As part of my doctoral studies in Foreign Language Education at The Ohio State University, I had taken a course on the theory of individualized instruction. I had developed and implemented self-paced learning packets for elementary and high school students of French and Spanish. Fortunately, the staff of the Professional Resource Center at LCC obtained for me many excellent articles on individualized foreign language programs in the United States.[3] The information and insights that I acquired from reading these articles contributed greatly to the development of the SIP. I also at-

tended a very helpful one-week workshop on individualizing foreign language instruction conducted at Calvin College in Grand Rapids, Michigan, by Howard B. Altman and Gerald E. Logan, two authorities on the subject.

The old Chinese proverb, "A journey of 10,000 miles begins with one step," was appropriate to my massive task of developing the SIP singlehandedly. That first step was to choose a textbook that would serve as a basis for my writing of self-paced instructional packets. The textbook had to 1) contain simple explanations and good examples of Spanish grammar, 2) include both linguistic and communicative exercises, 3) explain and illustrate aspects of daily Hispanic life, and 4) be carefully integrated with a student workbook and tape recordings. After evaluating many textbooks for first-year college Spanish, I decided to use *Español a lo vivo* (4th edition) for developing lesson packets for SIP 101, 102, and 103.[4] A lesson packet consists of five parts:

1. A guide sheet composed of six to ten learning objectives for the lesson, a list of twenty to twenty-five suggested learning activities to help students meet these objectives, and a check-list of the lesson's objectives the mastery of which students are to demonstrate by means of a lesson test.
2. Three or four written self-quizzes with keyed answers to help students monitor their own progress through the lesson.
3. A lesson test that measures students' competency to converse, read, and write in Spanish. This test also includes items on the various aspects of Hispanic culture that are presented in the lesson.
4. An alternative lesson test used when students fail to achieve eighty percent or higher on the lesson test.
5. Supplementary materials that compensate for any pedagogical flaws of the textbook. Such materials provide students with a variety of opportunities for using Spanish to communicate, and the materials also expand students' knowledge of Hispanic culture. These typically include supplemental vocabulary lists, culture notes, conversation stimuli, and focus sheets that provide clear explanations and extra practice of troublesome grammatical concepts.

The thirteen-page Orientation Packet that I wrote serves to welcome new students to the Spanish program. This packet explains in simple

language the program's purpose and procedures. It also includes many suggestions for learning foreign language grammar and vocabulary efficiently and for improving conversation, listening comprehension, and reading and writing skills in Spanish. The Orientation and Lesson Packets were proofread, typed, and duplicated for student use by a highly competent bilingual aide.[5]

I carefully integrated the Lesson Packets with the recorded materials for the program. The publisher of the course textbook granted permission to record the commercial tapes prepared for the textbook. Because the instructor's manual for the text includes a complete script of the tape program, it was not difficult to decide which portions of the commercial tapes would be edited for use in the SIP. The most fundamental editorial change made on the tapes was the omission of the mechanical and manipulative pattern drills that pervade the textbook. According to John Lamendella, these types of drills have little pedagogical value in language learning.[6] In addition to the edited commercial tapes, tapes were made to provide students with extra practice in dictation, in learning and using the Spanish alphabet, and in pronouncing supplemental vocabulary such as the Spanish names for different fruits and vegetables. Multiple copies of cassette tapes from the commercial as well as the supplementary master recordings were produced for student use. I developed an index listing the number and content of each set of tapes for the three SIP courses.

In seven weeks, I had finished ten of the twelve Lesson Packets for SIP 101 and 102.[7] The two remaining Lesson Packets for SIP 102 and six Lesson Packets for SIP 103 were written later in the school year.

Program Operation

First Week. The first two days of class of an eleven-week term (or eight weeks during summer term) are Thursday and Friday, when all the SIP students are required to meet in the same classroom. Students who are unfamiliar with the purpose and procedures of the SIP courses receive an Orientation Packet that they are asked to read at home. In addition, all students receive a list of tapes and the first Lesson Packet for their particular course. During these first two days, I also conduct a mini-seminar. The purpose of this mini-seminar is to teach students how to learn Spanish efficiently, and to make them aware of their responsibilities in the teaching-learning process. Specifically, students learn how to

use new vocabulary meaningfully, how to use the cassette tapes for practice in listening comprehension and dictation, and how and when to review what they have studied.

Subsequent Weeks. The mini-seminar is followed by actual work on the Lesson Packets. During the second week of the term, SIP 101 students work through their first Lesson Packet while the bilingual aide begins working with the SIP 102 and 103 students on their first packet.[8] As in most first-year Spanish classes, students vary in their degree of ability to learn the language. And some students have studied one or more years of Spanish or another foreign language in high school while other students have never before studied any foreign language. The SIP accommodates these individual differences by allowing students to progress at their own learning rate. The prime advantage of self-paced instruction is that it permits the faster learners to complete the Spanish course before the end of the term, and at the same time it allows slower learners more time to work individually with the instructor or the bilingual aide. One disadvantage of self-pacing is that some students lack the necessary self-discipline to study by themselves and therefore often do not complete their course before the end of the term.[9]

Self-pacing is an essential element in most successful individualized foreign language programs. Self-paced learning by itself, however, is insufficient to create a dynamic program that meets students' needs. Each week, therefore, I post a schedule of activities designed to encourage students to learn and use Spanish. Time is scheduled for five types of activities: 1) consultation, including answering students' questions about Spanish grammar, vocabulary, and pronunciation; 2) conversing in Spanish on a one-to-one basis using special interview sheets as stimuli; 3) formal presentations on particularly troublesome grammatical concepts; 4) full-class activities including movie and slide showings, songfests, and vocabulary games; 5) taking and correcting tests.

An illustration of a typical weekly SIP schedule is presented in Figure 1. ("Dr. H." refers to me and "Stephanie" is the bilingual aide.) As students' needs vary throughout the quarter, so must the activities listed on the weekly achedule. For example, during the first two weeks in the term a great deal of time is scheduled for pronunciation practice, especially for SIP 101 students. As the term progresses, more time is scheduled for conversation practice. Similarly, greater amounts of testing time are scheduled after the second week of the term.

Figure 1
Sample: Weekly Schedule

	1:10-1:30	*1:30-2:00*
LUNES	*Dictado* Dr. H. *Exámenes* Stephanie	*Consultación* Dr. H.
MARTES	*Conversación 101* Dr. H. *Conversación 102/103* Stephanie	*Consultación* Dr. H. *Exámenes* Stephanie
MIERCOLES	*Diapositivas:* "Viaje a Tepotzlán" Dr. H. *Exámenes* Stephanie	*Consultación* Dr. H.
JUEVES	*Conversación 101* Dr. H. *Conversación 102/103* Stephanie	*Consultación* Dr. H. *Exámenes* Stephanie
VIERNES	*Mexican Folk Song Fest* Dr. H. *Exámenes* Stephanie	*Consultación* Dr. H.

Credit and Grades. In order to obtain the five credits given for a SIP course, students must complete six lessons with eighty percent or higher mastery on every lesson test. Students who earn less than eighty percent are required to take the alternate lesson test after they have strengthened their linguistic and communicative weaknesses. The instructor or the bilingual aide helps the student to identify his or her individual problems in Spanish and then suggests ways to study and practice the language until those problems are sufficiently remedied.

The final grade in a SIP course is determined by averaging the six scores on the lesson tests or the alternate lesson tests that were eighty percent or higher. Students averaging over ninety percent receive an A for the course; those with eighty to eighty-nine percent receive a B. All students who complete their SIP course, therefore, receive a final grade of either A or B. Students who complete five out of six tests in a term receive an I (Incomplete) for a final grade. To change an I grade to an A or B, they must complete the remaining sixth test during the following term. Although these students are not required to pay additional fees, they must complete their course during that term or their "I" grade is changed to an F (Failure) for the entire SIP course. Students who complete fewer than five tests are administratively withdrawn from the course and receive an N (No Grade). These students may finish their SIP course during the following term provided they register and pay again for the entire course.[10]

Future Plans

An educational program should change as the needs of its students change. The Spanish Individualized Program is a dynamic program. In addition to the weekly changes in the class schedule, subtle refinements are made every term in the learning objectives, suggested activities, self-quizzes, and lesson tests. The majority of these refinements are based on suggestions and comments from students. Student reaction serves as a kind of quality control for the program. Student comments have also helped me to develop and revise the entire program. Some of the developments now being planned for the SIP are described below.

1. Commercial slide-tape units that deal with interesting geographic areas of the Hispanic world. Eventually, special units on culture will be developed; these will include multi-level proficiency tapes

that are synchronized with sets of slides. These units will also contain a script for each tape, a list of Spanish words and phrases used in the narration, exercises for practicing grammatical features in the script, and communication activities based on the topic of the units. Students will be able to use the slide-tape units in LCC's Communication Laboratory that is equipped with twenty student carrels, each of which contains a cassette tape recorder synchronized with a slide projector.

2. Language Master cards containing high-frequency words that students will be able to use in the Communication Laboratory. Ten sets of Language Master cards for learning colors, numbers, articles of clothing, and different foods have already been created by an intermediate student of Spanish in fulfillment of a requirement for her honors program.
3. Tourist brochures and other printed materials in Spanish that describe and illustrate the daily activities and national customs of different Hispanic countries. These materials are available free or at low cost from various Hispanic embassies and consulates in the United States as well as from American corporations that have branch offices abroad. As we receive these printed materials, they will be cross-referenced and filed according to their country of origin, topic, and level of language difficulty.
4. "Sidecar" units that deal with specific careers such as Spanish for Medical Personnel, Spanish for Social Workers, and Commercial Spanish. These units will help interested students to acquire specialized vocabulary and to use it in role-playing situations. The units will be carefully integrated with the main core of the SIP courses and will be offered to students for additional quarter credits.[11]

Conclusion

After one year of operation, the Spanish Individualized Program at Lansing Community College has been successful in at least three ways and for three reasons.

1. For the first time in the twenty-year history of LCC, Spanish 101, 102, and 103 are offered during every quarter. This curricular change has brought about a gradual increase in annual enroll-

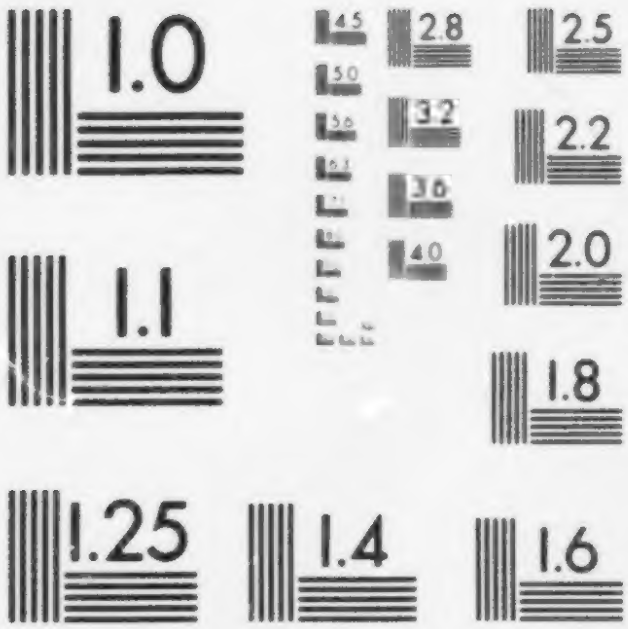
ment in elementary Spanish at the college. For example, in the 1977-1978 academic year, 171 students were enrolled in first-year Spanish compared with 199 students in the 1978-1979 school year.

2. End-of-term evaluations reveal that students especially like the flexible learning time made possible by the self-paced Lesson Packets. Many students have commented that they feel a sense of accomplishment as they progress through their SIP course. According to one student, "In this program I know exactly what I'm supposed to know and how well I'm supposed to know it."
3. More than 300 pages of instructional materials were developed for the SIP. These materials not only are used term after term in the program but some of them can also be used in the conventional first-year Spanish sequence. Lists and tapes, supplemental vocabulary words, focus sheets on difficult grammatical concepts, the conversation interview sheets, and the self-quizzes offer a wide variety of items that can enrich the traditional Spanish courses.

These three successful outcomes of the SIP were made possible partly because of support received from the department chair and the dean. In addition, a massive amount of hard work and dedication was necessary to complete the Lesson Packets—some of which were written, typed, and duplicated just one step ahead of one or two particularly ambitious learners. Also useful was my having access to the services of a bilingual aide, as well as to the staff and facilities of the Professional Resource Center, the Instructional Media Department, and the Communication Laboratory. Without this extraordinary cooperation and support for the program, there might well remain today many highly motivated students waiting months to take Spanish 101 in the next fall term.

Notes

1. One explanation for this sharp drop in enrollment is that many community college students enroll in foreign language courses for personal reasons rather than to fulfill a particular formal requirement. For example, a recent survey of first-quarter students of Spanish at LCC revealed that they enrolled in the course merely for fun or because they felt that it would help them in their present or future career.
2. The SIP would require the permanent assistance of a bilingual student aide who would work 5-10 hours per week at the minimum wage.



MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS
STANDARD REFERENCE MATERIAL 1010a
(ANSI and ISO TEST CHART No. 2)

3. The articles that were especially helpful are Judith A. Baughin, "Individualized Instruction: A Case Study of One Successful Program" (ERIC Clearinghouse on Languages and Linguistics. Arlington, VA, June, 1979), EDRS: ED 103 724; Gerhard Clausing, "The Individualized Dimension and Media-Aided Language Programs," *System* (January, 1975), pp. 1-9; Martha A. Caddington, "Individualization for First-Year Students," *French Review* (March, 1972), pp. 357-67; Peggy J. Hartley and Frances J. Dannerbeck, "An Experiment in Self-Pacing in Basic College Spanish and Subsequent Program Implementation," *Hispania* (December, 1974), pp. 913-16; Sharon Hellman, "You *Can* Individualize the Teaching of Foreign Languages!" *French Review* (March, 1972), pp. 1152-60; Walter L. Knorr, "Individualized Specialization in Intermediate and Advanced Language Courses in the Small College," *Bulletin of the Association of Departments of Foreign Languages* (March, 1977), pp. 36-37; Virginia A. La Charité and Theodore H. Mueller, "Individualizing the Elementary French Courses: The University of Kentucky Program," *French Review* (March, 1972), pp. 723-29; Gerald F. Logan, "Preparing and Using Self-Teaching Units for Foreign Languages" (ERIC Clearinghouse on Languages and Linguistics, Arlington, VA, December, 1974), EDRS: ED 098 808; Guessler Norman, "Alternatives to the Traditional FL Curriculum: Individualized French Composition and Conversation," *Bulletin of the Association of Departments of Foreign Languages* (May, 1976), pp. 39-40; W.D. Pilkenton, "A Proposal to Develop Individualized Materials for Limited Objective Career Spanish Programs," *Bulletin of the Association of Departments of Foreign Languages* (March, 1975), pp. 39-40; Gisela Schwab, "Development of an Individualized Instruction Program," *Die Unterrichtspraxis* (September, 1973), pp. 14-18; Charles W. Stansfield, "An Individualized First-Year Spanish Program at the University of Colorado," *Bulletin of the Association of Departments of Foreign Languages* (November, 1974), pp. 36-40; Nancy A. Thompson and Thomas F. Marx, "Continuation of Special Approach to Spanish. Final Report" (ERIC Clearinghouse on Languages and Linguistics, Arlington, VA, July, 1973), EDRS: ED 084 921.
4. Terrence L. Hansen and Ernest J. Wilkins, *Español a lo vivo*, 4th ed. (New York: John Wiley and Sons, Inc., 1978).
5. These packets were copied by a Thermofax process for two reasons. First, Thermofax duplication is relatively inexpensive and simple to use. Second, the SIP packets had to be revised after their first use. This was accomplished by applying white correction fluid to specific lines on the original master packets and then typing in the revised information. For more extensive revisions, a cut-and-paste method was used. The revised masters were then copied, thereby producing new packets. This procedure saves the time and money of retyping masters or stencils, it greatly accelerates the revision process, and it allows the quality of the program to be upgraded periodically. A sample packet can be obtained by writing to the author at Department of Communication, Lansing Community College, Lansing, Michigan 48974.
6. John Lamendella, "The Neurofunctional Basis of Pattern Practice," *TESOL Quarterly* (March, 1979), pp. 5-19.
7. Each Lesson Packet corresponds to one chapter in *Español a lo vivo*, beginning with *Lección Preliminar* and ending with *Lección 17*. The order of the Lesson Packets, however, does not always parallel the sequence of lessons in the textbook.
8. Because most SIP 102 and 103 students have already taken one SIP course, they need little guidance about the operation of the program. SIP 101 students usually have no previous experience with an individualized instructional program of any kind.
9. Such students should be identified early in a self-paced instructional program so that they can be encouraged to enroll in a conventional Spanish course. Although many of these students are highly motivated to learn the language, they often lack good study skills. This growing problem in American education is shown by recent sharp declines in SAT scores nationwide and the subsequent increase in remedial programs in U.S. colleges and universities.
10. As a visual reminder to students to complete six Lesson Packets successfully before the end of the term, I post three cardboard clocks—one for each SIP course—on the classroom bulletin board. As the term progresses, I move the hands on these clocks to indicate approximately which lesson students should be studying in a given week.
11. Currently I am searching outside the college for funds to develop a series of career-oriented courses in various foreign languages at Lansing Community College. Naturally, such funds would include the development of career sidecar units.

9
Introduction to Literature:

A Stimulant or Depressant?

Fritz H. König, Nile D. Vernon
University of Northern Iowa, Cedar Falls

ED196288

Most foreign language programs on the undergraduate level face the problem of determining the role that literature courses should play in the curriculum. "Traditionalists," for the most part, hold to the belief that literature coursework should be required of any person who majors, or even minors, in a foreign language. Their reasons vary. Some would simply state that to take literature out of the foreign language curriculum would be a sacrilege, the removal of a vital part of the program. Other traditionalists would argue that literature has always been a part of language study and should continue to be. "Progressives" generally challenge the need for literature on the undergraduate level, asserting that the primary concern of language study should be to prepare students to communicate effectively and that literature, which few students like, is a deterrent.

It is not our intent to expound both sides of this dilemma. Rather, we will set forth some ideas on what it is about literature in foreign language study that many students find difficult and even repelling and then share our philosophies on the teaching of "Introduction to Literature"—a course that, after all, is a staple in most four-year language programs in college.

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Although the title of the course may change, the basic idea of affording the student a look at the literature(s) of the target language remains the same. Of course, different instructors have different ideas and use different methods and strategies. We have seen introduction to literature courses taught in English because the students could not yet handle literature in the original. (This raises the question of when they

will be able to? After three, four, or five semesters?) We have seen introduction to literature courses taught as vocabulary and/or grammar courses, thus forcing the literary work into a subordinate role. (In this case, why not just teach another grammar review, composition, or translation course, unencumbered by the literary "burden"?) We have seen introduction to literature courses taught as reading courses in which the students had to read aloud or give reports on the books read. (They might as well read newspapers and foreign editions of *Reader's Digest*, and they perhaps would find more enjoyment in doing so.) We have seen introduction to literature courses taught as literary surveys starting with the Middle Ages and ending with the current decade. It is our opinion that one can survey only things with which one is at least vaguely familiar. It is to little avail to survey something completely alien. We feel that a good introduction to literature course incorporates none of the approaches described above, although we agree that the course ought to be taught in the target language and that refinement of language skills, especially in reading, will take place. But this latter ought not to be of primary concern. It should be viewed only as a fringe benefit. An introduction to literature course should deliver what the title promises: an introduction to literature (i.e., an encounter with a variety of literary works of art).

We must remember that many students fresh from high school probably abhor literature; they simply do not like to read and will be going into the course with little more than intermediate-level preparation in the language. The second of these facts is not a unique problem for a course in literature. The students would face the same obstacles and limitations if they were choosing a course in civilization, translation, or advanced-level conversation or composition. Time and practice will help them overcome this problem. The first point, however, is more critical. To attempt to trace its cause inevitably ends in an impasse. Perhaps the student did not like to read because of the materials forced upon him or her in high school, junior high, or even earlier or because of a lack of proper training or of motivation to read well. Whatever the cause, the fact remains that most students have a distaste for the so-called classics. Not many students can give examples of literature they truly liked in high school. But most will share their excruciating experiences with *Beowulf*, *Evangeline*, *Silas Marner*, Shakespearian plays and

sonnets, etc. There are those who do like to read best-selling novels and even short-story collections. Few of these, nonetheless, can begin to tell you why they like what they read, other than stating that such and such a book was "hard to put down." And do not be so presumptuous as to ask about character development, unity, style, structure, etc.

Thus when approaching the task of teaching an introduction to literature course in a foreign language, the teachers must realize that they are not introducing the students just to French, German, or Hispanic literature but rather to literature in general. Students in their third or fourth year of college may discover literature through reading French, German, or Spanish. It is precisely because the language is new that the instructor is offered a new starting point. If introduction to literature is taught on the post-intermediate level—and this is in our opinion where it belongs—students will have enough language facility to do a certain amount of reading and to tackle basic literary concepts. It is a great motivating device to let students discover that they can discuss and come to grips with literary issues that proved elusive and of little interest in their own language. Therefore, we suggest that the introduction to the literature of the target language is the most important literature course students ever take. If taught right, it will motivate them to pursue the study of literature (and also the study of language) with an increased amount of effort. If taught wrong, it will be an enervating experience reminiscent of past courses and likely to send them looking at other major and minor programs. So introduction to literature courses should not automatically go, as less desirable courses often do, to inexperienced junior faculty, but rather should be taught by the most dynamic, resourceful, and experienced professors in the department.

It is obvious that a three semester-hour course in introduction to literature cannot reach ambitious goals. But such a course should deal with some very basic questions and cover certain issues. Among these are 1) What is a literary work of art? 2) What is a literary creative process? 3) What happens when we read? 4) What possibilities do we have when interpreting and analyzing literature? 5) the issue of literary genre, 6) the issue of literary period, 7) the issue of literary history, 8) the issue of literary terminology, and 9) the issue of literary criticism. Detailed answers and detailed study of these points will not be

possible. Yet, much is gained if the students are aware of some of these problems, and if they are able to adopt a critical, alert, and sensitive attitude.

In order to teach a course along these lines, it is essential to take great care with the selection of suitable texts. We suggest the following general criteria for text selection:

1. We are convinced that students gain little insight by reading selected chapters of novels or only certain acts of plays. Therefore, we advocate that they read complete works even if they must then read fewer of them.
2. We think that the students should be exposed to some of the main genres. Among our choices are
   a. One complete novel (not too complex nor lengthy)
   b. A collection of short prose containing short stories, essays, novellas, etc.
   c. Two plays, perhaps one from the classical period and one from the modern
   d. Poetry
   e. Students should buy—for this class and also for future reference—a concise history of the literature(s) of the language being studied.

These materials should enable instructors to cover most of the issues listed above. In addition, a few classic works of literary criticism, such as Wellek and Warren's *Theory of Literature* (which, incidentally, has been translated into most major languages), as well as a text on prosody could be placed on reserve in the library.

It is then up to the instructor to lead students step-by-step through some literary works, uncovering new dimensions and new aspects as he or she goes along. Generally, we start by assigning short prose works and using a method of partial analyses. Our rule is never to start discussing a work until it has been read in its entirety. As far as prose is concerned, the students both discuss in class and then write according to these considerations:

1. Visual elements of composition: chapters, sub-chapters, paragraphs, sentences, etc. Any correspondence between changes in theme and changes in form.

2. Suspense: the curve of suspense, locating the climax.
3. Point of view, plot, theme, leitmotiv.
4. Characterization techniques (flat, three-dimensional, etc.), the relationship of characters to each other, characters as symbols.
5. Narration.
6. Time and space.
7. Stylistic analysis.
8. Overlapping of the concrete and abstract areas: symbol, allegory, etc.
9. Elements of the tragic.
10. Elements of the comic: satire, irony, parody, etc.

The same basic format is followed when dealing with drama. The same points are covered in the class discussions and written analyses, although modifications necessary for the treatment of plays are made. Following the reading, discussion, and analysis of the first play, time is devoted to the general considerations of drama vis-à-vis other kinds of literature, especially prose. The following points are emphasized:

1. How is a play different when you read it and when you see it performed?
2. How is seeing a play different from seeing a movie? A television program? A religious service?
3. What are the limitations of the dramatist compared to those of a novelist or short story writer? What are the disadvantages?

We always have the students read a scene or two aloud. They are asked to give the characters different personalities by changing the way they read the part. In connection with this reading, the different ways the characters might be cast and made up are also discussed. Depending on the level of the class, a planning session for staging such a play may be profitable.

Through the study of plays, the student discovers, with the instructor's help, the classical components of drama. We attempt to avoid formal lecture, but through discussion we see to it that the students know the meaning and significance of the unities, the presence and function of the chorus, the concept of the tragic flaw, and importance of the idea of catharsis.

We advocate a holistic approach to poetry. When we consider a

poem, there are several possible ways to approach it; reading the poem aloud is one way, a prose paraphrase could be another, translation into another language certainly is one, and so is a literary analysis.

At the beginning of each literary analysis, the poem should be read aloud. A poem that is not read aloud is like a sheet of music that is never performed. Poems are meant to be heard.

Second, students should be urged to examine their own reactions to the poem. Poetry speaks to readers through their feelings and emotions first. Feelings are keys to intellectual meaning.

The third step is to make subconscious feelings conscious by asking, "What element in this poem causes this feeling, this impression?" At this point it becomes important *never* to separate content and form. Content is always supported and accentuated by form. Content and form work together like the cogwheels of some intricate machinery. Viewing this working together is more interesting than looking at isolated parts of the whole (i.e., either form or content). That the verse is iambic, that there are many dark vowels, that there is alliteration, that there are rhyming couplets—these facts alone are of no interest. Their mention is justified only when they supply a logical answer to, for example, the question "Why does this poem make us melancholy?" That question could be answered in part by saying "because of the choice of words" (with examples) or "because of the qualities of the vowels" (with examples). Therefore, it seems more logical to ask "Why do I react in a certain way?" than "How does the rhyme scheme affect the poem?"

So the students start out by writing their personal reactions to a poem, trying to become aware of their subconscious feelings and general mood. In doing this they learn to deal with the concentration of images, with ideas presented as symbols or hinted at by association, and at the same time with formal elements. We found that a good alternative to descriptive analysis, especially as far as poetry is concerned, is an attempted literary translation. In introduction to literature courses, literary translations can be done only with fairly simple works. Nevertheless, these translations balance the analytical approach with a creative approach that offers different yet equally important insights into creative processes.

In addition to analyses and to translation, we have on occasion given several essay exams dealing with definitions or analyses, although the students in the course do write enough to give a basis for grades if no

tests such as these are given. We definitely do not believe in any quizzes or assignments of the sort that ask students to "find four cases of alliteration," "define a polyptoton," "give an example of blank verse," etc. Also, we fail to see any redeeming value in giving the students identification tests such as those that give four lines from a scene in a given play that the students must then identify and discuss. Finally, we always try to base our grades on the students' progress in the study of literature and not on their improvement in linguistics.

During the entire course, the students have to deal with very basic literary issues and concepts. They become familiar with the concept of the genre by making lists of common elements in some works they have read and contrasting them with elements found in other works. They can see quickly that the words "short" and "story" do not adequately define a short story. Yet by adding further descriptive characteristics such as "one climax," "limitation of space and time," "linear curve of suspense," etc., the concept of "short story" assumes meaning.

It is important too, that the students realize that no national literature exists in a vacuum: Any course in literature should to some degree also be a course in comparative literature. For example, after attempting to define the genre, it is important to point out that there exists a tradition based on the work of Poe and another on the work of Chekov. In our course we never tire of drawing such parallels, especially those involving British and American literature. Although the examples may have little meaning to the students at the time, they do provide students with a sense of the universality of form and theme.

It is not important that at the end of the course the students have a complete list of all possible genres, but rather that they have worked to appreciate and then define. We feel that it is a major part of our task as instructors to make the students see the complexity of literary concepts. Words like "short story," "novel," "tragedy," etc., flow so easily from our lips, but what do we really mean by them? We have found that students who had taken a number of literature courses were hard-pressed for an answer when asked to explain such evident, or seemingly evident, matters as the difference between poetry and prose. Literary periods present similar problems. There is not enough time in the course to allow a complete overview. Nevertheless, the students should be exposed to some information about various periods of literary history: to the fact that Romanticism is not related to the current definition of

romance, and that the Romantic period in literature is something very different from the Baroque or from Surrealism. Any discussion of a literary period invites interdisciplinary activities; trends and developments of style are rarely confined to literary works. It is incumbent on teachers to provide these added dimensions. Otherwise, students will not be able to connect facts and insight they have gathered in various courses in the larger context.

We usually encourage students to find information about literary periods (several of them should be represented in the text materials for the course) in a history of literature. Again, a critical attitude is encouraged; the students should be made keenly aware of the problems of literary history. What is literary history? Is it "history"? (Certainly many historical terms are being used.) Does it follow Darwinistic thinking (action-reaction)? Is it descriptive? Equally involved is the entire question of literary terminology. The nomenclature of the natural sciences evolved with the intent to describe in a precise way natural phenomena. How did literary terminology come about and what is its goal?

In the course we try not to favor one school of criticism over another. However, we consider it our duty to mention certain interpretive trends and possibilities, such as the more traditional biographical-historical approach at one end of the spectrum and the work-immanent approach, favored by the Chicago School at the other end. Furthermore, we call attention to the fact that literature can be viewed from different perspectives: as art for art's sake, as social criticism, as case study in psychology, as a means to cope with history (Germany!), or as a means to educate the people (Marxist ideology). The latter perspective leads to the inevitable question: should literature from communist countries be evaluated and discussed applying Western values and standards or should it be treated using elements of Marxist criticism? Where do the dissidents stand, as far as their work is concerned?

These are just a few of the considerations that, in our opinion, should surface in an introduction to literature course. Other issues are even more basic than those: e.g., we need to explore with the students exactly what happens when we read. The literary work supplies only information and form, a certain potential in short, which is only realized when we consume it, adding the sum of our knowledge and experience. But above all, we need to make the students more critical. We

encourage the students to pass judgment on whether a work is "good" or "bad" or "beautiful" or "exciting" or "boring," but we also expect them to rationalize their statements and to document their rationalizations. All these questions can only be touched upon, but we think that they definitely need to be raised as early as possible. As a matter of fact, we make sure that they come up repeatedly in literature courses we teach on any level.

Just as the best motivation in a language class is to provide intrinsic motivation (i.e., to build students' self-confidence by making them progressively more fluent in the language), so the best motivation in an introduction to literature class is actually to deal with literature intensively. Students are turned off by some of the outer trappings of literature courses, such as counting syllables and looking for figures of speech. They are also turned off when they are bored. On the other hand, all forms of literature are, to a degree, objects of beauty. And literature, after all, deals with very basic human concerns and problems. If the students are able to see the beauty of a work and if the instructor facilitates their understanding of the basic issues present in that work, the students will be turned on to literature. We have seen it happen many times.

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10
Foreign Language Play Production:
Everyone Benefits

Judith G. Miller
University of Wisconsin-Madison

We all use drama to a greater or lesser degree in our language teaching. Our pretending to be what we are not (tyrannical French *concierges*, bureaucratic Germans) elicits from students the prompt response that keeps our classes alive. Students are soon role-playing, too, as they portray harried shoppers, patient parents, a couple on a first date, feminists and anti-feminists—individuals who speak that "crazy language." In this context students can voice opinions without casting aspersions on their real selves.

Lack of time usually prevents students from living very long with the personalities they create. And students' imaginations, lively as they might be, do not normally come up with a sustained dialogue and line of thought for their characters. The typical composition and conversation course or grammar review and discussion section cannot sustain long-term simulations. This is unfortunate because, to remint an old coin: "It's only by losing yourself that you find you're French."

The French and Italian Department at the University of Wisconsin-Madison has been able to realize such prolonged role-playing by annually producing a full-scale play. In the past, primarily faculty members and graduate students participated in the productions. Recently undergraduates have been cast in major roles, thus placing greater emphasis on the linguistic aspect of the experience. The theater productions have become *both* a language and a theatrical laboratory.

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This study is based on three years of experience in staging foreign language plays. It addresses the question "how to" and expands on the even more provocative "why bother."

How To

Some Preliminary Steps. All you need is an empty space. Because this is not so easy to come by—almost all university theaters have been booked by the end of the preceding season—you should reserve space as early as possible. You will probably be happiest with an intimate (not more than 200 seat), transformable space in which you can establish direct contact with your audience. This compensates for potential problems of timing and/or projection: the spectators have a better chance of understanding the text and participating in the action.

If you can create and rehearse the piece where you eventually will perform it, you will have no adjustment problems. If not, you must also reserve *rehearsal space*, which should duplicate as closely as possible the dimensions and conditions of the performance area. Take possession of the performance space for at least two weeks prior to the performance. You will need to use it in the last stages of rehearsals so that your actors can get used to the feel of the new stage, dressing rooms, etc., and so that you can have panic-free technical rehearsals.

Choosing a Play. The choice of the text governs the success or failure of the project. You should consider all of the following questions: Who are the potential actors and what are they capable of? For whom will the play be performed? What kind of play will suit the performance space available? How much rehearsal time can be allotted?

At Madison we have answered these questions a bit differently each year and have come up with three quite unrelated plays. We have, however, been able to perform all three in the space reserved for us. We could also rehearse each one for an eight-week period, sufficient time for a project of this nature yet not so much time as to overwhelm actors and director alike.

In 1978, we did Boris Vian's *Cinémassacre*, a little-known 1950s satire of American films. The play was produced in conjunction with a course on contemporary political theater. After eight weeks of theory and analysis of political texts, the students began rehearsing. *Cinémassacre*, a series of sketches, permitted the twenty undergraduates in the

course and five other students of average linguistic ability to concentrate on several small but well-defined characterizations. We were able to spend many rehearsal hours working on accents as well as on gestures and movement. The satirizing of film classics such as *Tarzan* and Hawks' *Air Force* linked the piece to our own past and appealed to both undergraduate and graduate film buffs. The play also portrayed a French attitude toward the "American Dream," which invaded and took over France in the wake of the Nazis.

The following year, to complement a graduate course in nineteenth-century theater, we chose Musset's *On ne badine pas avec l'amour*. By casting mostly graduate students and native speakers in the principle roles, we eliminated the necessity of perfecting accents and intonations, and this, given the difficulty of the text, saved us nearly fifty hours of work. The actors auditioned for their parts and rehearsed in the evening, attending regularly scheduled classes during the day. *On ne badine pas avec l'amour* appealed to a more sophisticated audience than did *Cinémassacre*. It did not, however, exclude those undergraduates who could appreciate the beauty of the metaphors and understand most of the play by combining verbal and visual images.

In 1980, we performed an evening of story-theater based on the fairy tales of Perrault *and* the African tales of Birago Diop. This material could be interpreted broadly and required less of the subtle psychological molding that was necessary for Musset; it was better suited to nonprofessional actors. The many short parts allowed time for tutoring in pronunciation. Happily, we could include more undergraduates. The show brought to an American audience of all ages and linguistic competency the fairy tales they grew up with and thus suggested the degree to which French culture has shaped America's perception of the world. It also introduced one of west Africa's finest writers, whose stories combine familiar moral lessons with a view of African tradition.

Experience has taught us not to choose a play that has over fifteen characters unless most of the roles are small; the difficulty of scheduling rehearsals proves almost insurmountable and problems of costumes and make-up are equally so. We have also learned not to choose a play that runs longer than two hours and fifteen minutes. Doing something short and doing it well proves much wiser than attempting a redoubtable masterpiece. (I do not recommend *Phèdre* even with six months of rehearsal time.)

A text that inspires the fantasy of young actors also stimulates their creativity; but one that is too simple or has no literary value bores everyone. It seems best to reward the audience with warmth and laughter—after all, they believe in the experiment. They even make it possible.

Organization. Organizing the production of a theater piece will prepare you to be chairperson of just about anything. First you need to set up a production crew. The key person is the stage manager, who can double as assistant director. During rehearsals this person establishes the prompt book by recording the movements and gestures and, later on, the light and sound cues that correspond to the lines. The "A.D." helps direct, prompts, and is "there" when needed. An indispensable member of the crew, the assistant director/stage manager also runs the show during performances and supervises all the other technicians. These technicians should probably include backstage hands who can also work as costumers, props people, make-up crew, dressers, sound-effects technicians, and stage carpenters.

If you have someone in your language program who can make scenery or design lights, you are very fortunate. Otherwise you should hire your designers from the theater department. The theater department might also let your costumer use costumes from its collection. The audio-visual department will probably lend you equipment and help your sound technician with the taping of any music or sound effects you need.

Another indispensable member of your organization is the publicity/public relations person. This person, usually with a small staff, writes and sends out press releases, contacts local schools, puts together a program, takes care of making posters, and supervises printing and distributing the tickets.

If you include students from your class or if you have arranged credits for students who participate in the play, you ought to have a *dramaturge*. This person does research on the author and the historical background of the play and also should be able to interpret the nuances in the lines and help the actors "flesh out" their characters.

Financing. From a strictly practical point of view, obtaining money is as critical as choosing a text. Get your bid in early for your share of the departmental budget or activities' fund. You should also apply to other granting agencies of your institution. You might even approach one of the consultates. We have received annually from various granting sources five hundred dollars that we have spent approximately as follows:

$200.00	materials for set and salary for designer
75.00	rental of light and salary for designer
50.00	purchase of albums or tapes, or salary for pianist
50.00	make-up, wigs, dyes for hair
50.00	odds and ends to complete costumes, cleaning bills
50.00	printing of programs, tickets, posters, information sheets, various mailings
25.00	hand props and miscellaneous.

We have never charged admission for our shows but have given away tickets to our students. Free tickets usually mean a full house. In fact, in order to have charged an entrance fee, we would have had to rent the theater. If renting is not a problem, however, an obvious way of making money is to sell tickets to each performance. Selling T-shirts printed with either the name of the play or a reproduction of one of the advertising posters would both advertise and help pay for the play.

You can save money by getting to know the people in your theater department and in the local theaters. They will probably astonish you with their enthusiasm for your project. They can also be an invaluable source of materials and advice. Perhaps you can even arrange for theater students to receive credits by working for you.

If you have *no* money, you can still do theater. Simplify, and concentrate on the acting. If you can afford only one element, rent lights. Good lighting helps to define and establish the atmosphere of a theater.

Rehearsals and Rehearsing. If you start to wonder if "rehearse" is not etymologically related to "hearse," then you have probably not planned enough rehearsal time, and your actors are catatonic with fear. For a two-hour play, eight weeks of rehearsal, three hours a day, five days a week should be enough. Be prepared to spend a lot more time in the last two weeks before performance. Have your schedule set up by the beginning of rehearsals. A rough estimate of an eight-week venture calls for two weeks of blocking "on book"—that is, text in hand; four weeks of developing the characters, refining the movements, and working on vocal patterns; two final weeks of rehearsals with sets, costumes, and music; and at least four nights with lights and make-up. The more you rehearse, the more at ease your actors will be, and the more fun they will have. (You will also have a better show.)

Everyone has his or her own directing style. I find that for me a rather firm, directive approach works best with nonprofessionals. It makes them confident that at least someone knows what is going on.

This, in turn, helps them grow into their roles. When your actors are ready, they will be able to add their own touches to the characterizations.

Without being draconian, you must encourage from the outset a professional attitude. Nobody should be late to rehearsals. Everyone should be attentive when offstage—or else leave the rehearsal room. You can do your part by careful scheduling, which does not waste the students' time. Of course, you will get silly, and that can be positive, too. Giggling helps everyone loosen up.

If you can get someone from the theater department to help you with physical and vocal warm-ups, do so. Nonprofessional actors usually have to discover their own bodies. Make sure, too, that during warm-ups your students touch each other. They must learn to create onstage, by their physical presence, the feeling of a unified world. (This is true even if the world of the play is one of non-communication.)

Making Contact With Your Audience-To-Be. Some say that anticipation is the source of greatest pleasure. Your colleagues will be interested in your work and willing to help if you keep them aware of what you are doing. They will probably consent to record the play so that the student actors have a tape to refer to. Some might even coach the students' pronunciation. Be sure to send them information on your project, including a plot summary, a bibliography, a glossary of difficult terms, words, to songs, and an explanation of your staging. Ask that the introduction to literature course or other pertinent courses include the play in their syllabuses. Excerpt scenes and analyze them for beginning language classes. Suggest that teachers of these classes do vocabulary units and discussions of the material. Perhaps some of the actors would perform parts of the play and talk to students about them. Finally, be available yourself to answer questions and respond to criticism.

As soon as you can, inform the local high school and other college teachers of your plans. They might also wish to include the play in their programs. You should also consider a special matinee performance for high school students.

Local newspapers will be delighted to photograph your troupe, and radio stations will gladly announce and describe the play. You never know who might enjoy seeing a foreign language production, so you should not miss any opportunity to publicize it.

When your audience is at last a *fait accompli*, have the performance videotaped. The videotape can then become part of the department's permanent collection to be used in future classes for demonstrating the difference between a read and a performed text. It will also prime everyone for the following year's production.

Why Bother?

If the thought of long hours, post-performance blues, and vulnerability to students-who-become-friends scares you, do not produce a play. However, if you do, there are multiple rewards for you, your department, and the students. The closeness established between coworkers (faculty and non-faculty, graduate students and undergraduates) extends to the department as a whole. As a result of performing together, the students and faculty cooperate more in other areas; students often take a renewed interest in their courses and in the department. Having learned to work for themselves and not for a grade, they approach their studies more sanely.

The amount of time spent rehearsing and the intensity of the experience effectively eliminate most doldrums (especially Wisconsin winter ones). This also decidedly raises departmental morale.

In addition, your department benefits from the publicity and excitement generated by the production. Faculty and students outside the department—and deans, too—will take notice of your work.

Immersion in the target language for three additional hours per day improves the student actors' ease in the language, increases their vocabulary and often produces miracles in their ability to express themsevles. Once freed of the text and into their characters, they are able to "be French." They will even extrapolate catch words, phrases, and expressions from the text and use them consciously (to their great pleasure) and unconsciously (to your own) in everyday conversations.

The student public is also remarkably encouraged by seeing their peers perform an entire play in another language. The play provides a good, and often needed, boost to ego, and it points to where further study in foreign languages can lead.

Finally, the experience gives the students an enduring love for and interest in the theater and thus the potential for many years of creative

activity. They also gain a thorough understanding of how a dramatic text becomes drama. And, of course, they develop the self-awareness, self-esteem, and confidence that always come with a public performance.

ED196290

11
A Working Model for Training and Supervising Teaching Assistants

Oscar Ozete, Lucía Caycedo Garner
University of Wisconsin-Madison

The training of successful teaching assistants (TAs), graduate students who teach undergraduate courses, is a continuous process that extends beyond the orientation session held prior to the start of the school year.[1] Beginning TAs, who usually teach the introductory courses in the larger universities, need a sound foundation in teaching techniques and their application in order to motivate and challenge their students and thereby create an environment that is conducive to foreign language learning. When this preparation is not forthcoming, the consequence is that TAs, from the outset, provide a negative first experience for the students, who then treat the course as just another college requirement or drop it altogether.

In the last decade the program for training TAs in the Spanish and Portuguese Department at the University of Wisconsin-Madison has evolved from a one-day session to a one-week intensive undertaking. Both a follow-up of appropriate coursework (e.g., Applied Linguistics-Methods, Phonetics, Composition-Conversation) and year-round supervision are intended to enhance the TAs' proficiency in the language while preparing them, as much as possible, to be successful teachers. Our objective is to provide the TAs with assistance, encouragement, and constructive criticism, all of which we hope will strengthen their "commitment to continual self-evaluation, innovation and improvement in

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teaching."[2] What follows is a description of our program. The program is outlined below.

Schedule for Orientation Program

Monday

9:30 a.m.	Groups A and B "General University and Departmental Policies" (Department Chair)
11:00 a.m.	Groups A and B General introduction to teaching methods, distribution of texts, manuals, etc.
1:30 p.m.	Speaking proficiency test for incoming Master of Arts candidates (Language Laboratory)
3:00 p.m.	Written part of exam for incoming MA candidates

Tuesday

9:00-12:00 a.m.	Group A Demonstrations, methods, practice teaching (Orientation Committee)
9:00-10:30 a.m.	Group B Lab orientation (Director of the Laboratories for Recorded Instruction)
10:45-12:00 a.m.	Group B Lesson preparation (with experienced TAs)
1:00-2:30 p.m.	Group A Lab orientation (Director of the Laboratories for Recorded Instruction)
2:45-4:00 p.m.	Group A Lesson preparation (with experienced TAs)
1:00-4:00 p.m.	Group B Demonstrations, methods, practice teaching (Orientation Committee)

Wednesday

9:00-12:00 a.m.	Group B Demonstration, methods, practice teaching (Orientation Committee)

9:00-12:00 a.m.	Group A Registration (Department Chair)
1:00-4:00 p.m.	Group B Registration (Department Chair)
1:00-4:00 p.m.	Group A Demonstration, methods, practice teaching (Orientation Committee)
Thursday	
9:00-12:00 a.m.	Group A Demonstrations, methods, practice teaching (Orientation Committee)
1:00-4:00 p.m.	Group B Demonstrations, methods, practice teaching (Orientation Committee)
Saturday	
9:00 a.m.	Groups A and B (teaching staff of lower division courses and course supervisor)
10:00 a.m.	All teaching assistants with corresponding course supervisor Individual course meetings: Spanish 101 Spanish 102 Spanish 203 Spanish 204

The opening session of our orientation week begins with welcoming remarks from the department chair. At this time university and departmental policies are explained and discussed. Subsequently, the supervisor for beginning courses introduces himself in a brief autobiography in Spanish. TAs are then asked to do likewise. This practice, intended to establish rapport among the TAs, serves in addition as a preliminary evaluation of their oral proficiency in an impromptu situation. The talk includes schooling, travel abroad, and teaching experience. Thereafter, the supervisor presents an overview of the week's planned activities and distributes the textbooks, syllabus, and lesson plans that will be examined and analyzed during the next few days. Copies of the booklet,

Do's and Don't's of Audio-Lingual Teaching, are passed out, and a one-page critique of the booklet is assigned for Wednesday.[3] Then one of the professors actively committed to the teaching of lower-division courses is invited to share some of his or her most salient classroom experiences; but more important, that professor is entrusted with the task of piquing interest and concern for excellence in teaching. The morning session is capped by viewing the Dartmouth videotape, *Effective Language Learning*.[4] Generally, reaction to the tape is positive, and it serves as a vehicle for the ensuing discussions on drilling procedures. A common observation, however, is that the tape should depict more personalized questions and student-to-student interactions as a follow-up to the drills.

In the afternoon, TAs take oral and written proficiency examinations. For the oral test, which is recorded in the language laboratory, a paragraph containing both narrative and dialogue material is previewed. TAs are then recorded at a normal reading speed. Afterwards, the teaching assistants are given two sets of pictures and are allowed three minutes to select and organize their thoughts on the set they wish to incorporate in an oral presentation. Three to four minutes are allotted for this section. Immediately thereafter, two professors evaluate each recording using a grading grid based on these criteria: Overall Fluency, Phonetics (Sounds, Intonation), Syntax, Morphology, Vocabulary, and Spontaneity. Ample space is provided, at the bottom of the grid, to jot down specific problems and errors. Performance in these areas is assessed on a nominal scale that ranges from "superior" to "poor." TAs with general "fair" to "poor" performance are required to enroll in a two-credit phonetics course. For the written examination in Spanish, TAs choose one from a list of five topics and develop an essay approximately five to seven pages in length. An hour is provided for this exercise, which is evaluated for content and style. TAs with serious writing deficiencies are required to enroll in a two-credit graduate grammar/composition course. The evaluations on both the oral and written examinations are forwarded to the department chair the afternoon of the test day.

Beginning on Tuesday, the incoming TAs are divided into two groups, thus allowing for greater individualization in the sessions. While Group A observes and evaluates teaching demonstrations and methods, Group B is introduced to the workings of the various language laboratories as well as the audio-visual equipment available for classroom use. Thereafter, Group B meets with two experienced TAs who share tips

and techniques they have found useful in their teaching. These two TAs help the newcomers choose and pre-plan an abbreviated lesson on a point of grammar, which is to be presented the following day. The microlessons are generally kept to ten minutes with topics varying from person to person. To close the morning segment, a "rap-session"—often lasting beyond the scheduled time—is initiated, and TAs are encouraged to ask questions on teaching, graduate studies, the university community, and so forth.

Meanwhile in Group A, the course supervisor teaches a first-day lesson (Beginning Spanish 101). TAs are urged to simulate the behavior of Spanish 101 students by making mistakes and asking questions commonly encountered at that level. The other faculty member who, with the supervisor, coordinates the orientation program, can likewise be counted on to make typical pronunciation errors or to pose questions that beginning TAs are not likely to have anticipated. The lesson begins with the teacher (i.e., course supervisor) introducing himself or herself in Spanish and then asking the students to do the same. To facilitate the interchange, the following information appears on the blackboard: *Buenos días. ¿Cómo se llama usted? Me llamo Oscar Ozete y soy profesor de español.* After choral repetitions of the question and answer, students are asked to question each other and answer, *Me llamo* ___ . In an aside designed to remind the TAs of the difficulty that beginning students might have, the teacher switches to Russian and drills the same question and answer. Next, the course requirements (outlined on the blackboard) are presented in simple Spanish. Oral practice resumes with the modeling and choral repetition of the Spanish vowels along with a series of cognates (e.g., *profesor, estudiante, popular, terrible*), the latter are then placed in the context of *¿Es usted* ___ *? Sí, (No, no) soy* ___ . Afterwards, the rudiments of word stress and syllable division are introduced and practice is provided with a list of easy vocabulary. The mock presentation concludes with a review of the basic questions/answers introduced in the lesson. Following the demonstration, perennial questions such as those that follow are asked. 1) Are the students grasping and retaining the material when it is presented so fast? 2) Is there too much material covered? 3) When is culture introduced?

In response to the first question, we recall the amount of choral modeling that occurred before individuals were called upon to perform. In response to the second, we emphasize that stress, accentuation, and

syllabification are aspects of the language that will be reinforced during succeeding lessons. Moreover, the initial introduction to these appears in the beginning pages of the textbook, pages that are assigned as the first homework. As for the third question, we underscore that culture and language are inextricably related elements of the communicative process and should be treated as such; for example, in the first day's lesson an accompanying handshake and the phrase *mucho gusto* from the teacher could follow the student's *Me llamo* ___ , when the latter introduces himself.

To illustrate a lesson occurring later in the semester, the colleague presents the contrast between *ser/estar* + adjective using the posters from William Bull's *Visual Grammar*.[5] Once more, discussion follows the presentation and particular problems that may be encountered are noted. While Bull contends that speakers resort to *ser* to indicate the typical attributes of the noun "the norm" (Pedro *es* gordo = Pedro *is* fat) and *estar* to indicate a change from the norm (Pedro *está* gordo = Pedro *is/looks* fat), there are adjectives that native speakers associate with one verb and not the other (e.g., with *ser: Es famoso, franco, justo;* and with *estar: Está contento, muerto*). This presentation often acts as a catalyst for deliberation on other grammatical structures that, like *ser/estar,* are problematic for the TAs not only as teachers but as speakers of Spanish as a second language. In the time remaining, analysis of *Do's and Don't's of Audio-Lingual Teaching* is begun.

On Wednesday morning TAs from Group A are advised individually by the department chair about their program of studies. Their class schedule is determined after the chair has consulted with the faculty involved in orientation and the advisers of the TAs. In the meantime Group B observes an experienced TA teach a microlesson based on the first week of class. This demonstration is taped and then critiqued. The incoming TAs in turn present their microlessons. The day before they had been informed that after viewing and discussion, the tape will be erased. It is stressed that the purpose of the videotape is to make the TAs more personally aware of areas where they are effective and areas where they need improvement. After each taping, the group comments on the strengths and weaknesses of the microlesson, with the presenter always initiating the critique. At the end the supervisor and the cooperating faculty member make any pertinent observations that might have been overlooked.

Questions commonly posed during and/or after viewing each tape include the following:

A. Preparation and techniques
   1. Was too much time spent talking about grammar?
   2. Did the teacher anticipate problems with the explanations and exercises?
   3. How did the teacher handle a question she or he could not answer on the spot?
   4. Who did most of the talking and in what language?
   5. Was Spanish consistently used to conduct activities and communicate with students?
   6. Were the visuals and examples on the blackboard clear and effective?
   7. Did the teacher make grammatical or pronunciation errors?
   8. Were there any cultural insights and were these an integral part of the lesson or simply isolated "time-fillers"?
   9. Was the lesson relevant and did it provoke thinking, or was it a meaningless repetition of words?
   10. Was the lesson logically organized and were the transitions between explanation and practice carried out smoothly?

B. Drilling and questioning
   1. Was the proper speed and intonation maintained during the oral drills?
   2. Was there a brief check for meaning (e.g., *¿Cómo se dice en inglés ___ ?* or preferably *¡Dígame un sinónimo de ___ !* or *¿Cómo se dice de otra manera ___ en español?*) before the model was practiced?
   3. Was there sufficient choral repetition of the model prior to the individual practice?
   4. Were directions for drilling and other activities concise and clear?
   5. At the outset of the drill, was the first cue item the same one practiced in chorus or did the teacher resort to a difficult cue and thereby initially complicate the drill?
   6. How were errors corrected? Was there modeling of the correct response by a peer or teacher with a subsequent check on the student who made the mistake?

7. Did the teacher call on all students equally and was this done in a set or random order?
8. If the drill was interrupted, how could this have been averted or postponed until the completion of the exercise?
9. Were contextual questions asked as a follow-up to the oral drills? Was there a hierarchy of questioning?
10. Were students given the opportunity to practice asking each other contextual questions applicable to real-life situations?

C. Teacher rapport
1. Did the teacher's attitude inspire interest in learning?
2. Did she or he maintain eye contact with the students or "hide" behind the desk or notes?
3. Did she or he move about and use appropriate gestures to emphasize and/or convey the context?
4. Did she or he have any distracting mannerisms?
5. Did the teacher greet the students at first and did she or he later tell them goodbye?

On Thursday each group meets with the orientation committee for half a day, leaving the rest of the time for all TAs to register and become better acquainted with the university community. In this session any microlessons not presented the day before are taped and evaluated. Then the booklet, *Do's and Don't's*, is analyzed. Written during the apogee of the audio-lingual period and so in need of revision in specific sections, it nonetheless has important applications even for today's more eclectic teaching style.

After this TAs present a final and less formal demonstration or speak on a particular classroom activity. The demonstration or talk, prepared before coming to the session, may include any of the following topics: introducing and supplementing a section of the textbook (e.g., dialogues, reading passages, pronunciation exercises, vocabulary); incorporating songs, short poems, proverbs, and games into the learning process; the first efforts at writing paragraphs; administering a dictation or a quiz; conducting an oral interview; adapting the daily lesson plan supplied by the supervisor to the individual classroom; dealing with potential academic and discipline problems. Because frequently a few of the incoming TAs have had some teaching experience, this segment of the orientation allows for different teaching approaches to be modeled and evaluated. It also provides the novice teachers with the oppor-

tunity to organize their thoughts on other specific activities and to try out their ideas.

In the next segment of the orientation, general questions about teaching are entertained and a series of teaching tips is reviewed. The tips, perhaps trite and obvious to the experienced teacher, are not necessarily so to the beginner. A sampling from the list appears below:

1. Give assignments early in the hour preferably in Spanish, and use the same section of the blackboard every day to itemize the homework to be done (e.g., *Para el viernes 5 de octubre: Estudiar las páginas ___, y escribir los ejercicios ___.*).
2. Collect and/or go over the homework in the class. Students could write lengthy or complicated exercises on the side blackboard prior to the formal beginning of class.
3. Offer suggestions on how to study effectively:
   a. Have students prepare flash cards or lists of the vocabulary and structures covered in the course.
   b. Have students space their visits to the laboratory in twenty- to thirty-minute intervals.
   c. Have students practice and use the language with classmates after class.
4. Encourage students and create a positive atmosphere in the classroom by providing appropriate compliments when in order.
5. Do not repeat the student's pronunciation or grammar errors.
6. Require complete answers from the students.
7. Have every student in class participate, making sure everybody speaks aloud.
8. Ask the question first and then call on the student.
9. Do not be afraid to admit that you do not have an answer for a student's question. Instead of trying to bluff, bring the correct answer the next day.
10. Do not dismiss the class early, but rather use any leftover time for informal review or conversation.
11. Supplement the lesson with records, slides, and videotapes available in the language laboratory. However, preview the materials and prepare appropriate activities for use before and after their presentation.
12. Keep the students alert. Let them do the work instead of doing it for them.

A few of the common errors in usage made by beginning teachers are also noted. Typically, these include:

1.	**Me llamo la señora Smith?*	Cf.: *Me llamo Elena Smith.* *Soy la señora Smith.*
2.	**¿Qué es la diferencia?* **¿Qué es la capital de ___?*	Cf.: *¿Cuál es la diferencia?* *¿Cuál es la capital de ___?*
3.	**¡Abran sus libros a la página ___!*	Cf.: *¡Abran el libro en la página ___!*
4.	**Buenos días, clase.* **¡Repitan, clase!*	In Spanish-speaking countries, using the term "class" when speaking directly to the group is uncommon; hence, *Buenos días* and *¡Repitan!* are sufficient.
5.	**ese hombre* **esa mujer*	These expressions have pejorative meaning for Spanish speakers.

A short period of time is reserved at the end of this session for TAs to complete an evaluation form on the orientation program. (See Figure 2 for a summary of the evaluation.)

Figure 2
Summary of the Evaluation

	Very Useful	*Useful*	*Not Useful*	*No Response*
1. Supervisor's Demonstration	14			
2. Colleague's Demonstration	9	4		1
3. TA "Rap Session"	9	3	1	1
4. Language Laboratories Tour	9	5		
5. Experienced TA Demonstration	7	5	1	1
6. Microteaching and Discussion	9	4	1	
7. Videotaping	9	5		

Fifteen TAs took part in the 1979 orientation program. One could not be present for the evaluation.

In the "Comments" section of this year's evaluations, TAs on the whole welcomed the microlessons and the videotaping, despite their fear and reluctance to be taped and despite the artificiality of the classroom setting. In fact, the TAs suggested that more microlessons be pre-

sented in conjunction with tapes from actual classroom situations. The lesson preparation/"rap session," though a bit unstructured for a few, was well received because the interchange of impressions and tips with the experienced TAs helps build the confidence of the newcomers as future TAs. As for the tour of the language laboratories, the majority of the TAs found the experience very useful, but they indicated that later short visits to the facilities, so that they could individually work with the equipment, would be beneficial. The TAs added that before arriving at the university, they should receive a list of readings on teaching methodology.

On Saturday the incoming TAs meet with the department chair, who formally introduces them to the experienced TAs. At this time the chair reviews departmental policies and outlines the various procedures that must be followed during the first few days of the semester. The chair then distributes the teaching assignments to all the TAs. After this they meet with their course supervisors. In this session, handouts specifying the guidelines for the course (e.g., examinations, grading, attendance, etc.) are distributed and discussed point by point. Toward the end of the session, TAs are urged to visit each other's as well as the supervisor's class and to pay particular attention to the explanations, drills, and questions employed in these classes. In addition, they are encouraged to give each other constructive criticisms. Once the meeting is over, the TAs and the supervisor have an informal get-together.

Continuous assistance and supervision of incoming TAs is maintained throughout the school year by class visits from the supervisor and other faculty members. The supervisor visits all new TAs during the second and third week of the semester. In a follow-up conference, the individual TA and supervisor enumerate the strengths and weaknesses of the particular class. A narrative report, written by the supervisor during the class visit, is then discussed and expanded to include suggestions for improving particularly weak areas. The TA keeps one copy of the report and the supervisor another. TAs having difficulty with drilling techniques are urged to view the videotape, *Do's and Don't's of Drilling*, and are asked once more to visit either the supervisor's or another experienced TA's class.[6]

During the sixth week, faculty members visit the classes and formally evaluate the performance of each TA's teaching. Then the lesson and the evaluation are discussed in a conference and suggestions for im-

provement are offered. The TAs receive a copy of the evaluation form and another copy is forwarded to the chair and course supervisor. This second copy is later filed in the TA's permanent records. The supervisor uses the evaluation as an additional guide in assisting those TAs having difficulty in the classroom. Several days before the semester ends, as is done in all the department's courses, students complete an evaluation form for their respective TA or professor. These forms are made available to the individual instructor after the completion of the semester.

As part of the training program, inexperienced TAs as well as those with limited teaching background are asked to enroll in a three-credit applied linguistics class taught by the supervisor of the introductory Spanish course. Though the major portion of the class is devoted to analyzing texts such as Bull's *Spanish for Teachers* and *Visual Grammar*, Corder's *Introducing Applied Linguistics* and Terrell and De Cargell's *Lingüística aplicada*, time is set aside at the beginning of each session to go over problems encountered in the classroom or to review the textbook chapters, lesson plans, and handouts distributed in the introductory courses.[7] Prior to the visits of the senior staff, a sample evaluation form is discussed and TAs are asked to evaluate themselves according to the criteria specified on the form.

We consider the orientation-week program an evolving project, reshaped each year by the participation, suggestions, and systematic evaluations of all those involved in it. In the program, as well as in the follow-up supervision, we hope to impart that excellence in teaching demands sound mastery of the subject, thorough organization of the material to be taught, and a continuous commitment to self-evaluation and improvement.

Notes

1. Barbara F. Freed, "Why Train Teaching Assistants?–Foreign Language and Communication at the University Level," *Bulletin of the Association of Departments of Foreign Languages*, 7 (1975), pp. 9-14. See also Anne G. Nerenz et al., "The Training of Graduate Teaching Assistants in Foreign Languages: A Review of Literature and Description of Contemporary Programs," *The French Review*, 52 (1979), pp. 873-88.
2. Constance Knop, "Developing a Model for Student Teacher Supervision," *Foreign Language Annals*, 10 (1977), p. 638.
3. Daniel Quilter, *Do's and Don't's of Audio-Lingual Teaching* (Waltham, MA: Blaisdell Publishing, 1966).
4. Dartmouth-Exxon Education Foundation, *Effective Language Learning*, 1975. (Videotape narrated by Dr. Rassias).

5. William Bull, *Visual Grammar* (Los Angeles: University of California, 1966).
6. Cornell University, *Do's and Don't's of Drilling* (Videotape, 1972).
17. William Bull, *Spanish for Teachers: Applied Linguistics* (New York: The Ronald Press, 1965). S. Pit Corder, *Introducing Applied Linguistics* (Harmondsworth, England: Penguin, 1973). Tracy D. Terrell and Maruxa Salgués de Cargill, *Lingüística aplicada* (New York: John Wiley and Sons, 1979).

12
Self-Evaluation of Teaching:

Am I Getting Better or Just Getting Older?

ED196291

Frank W. Medley, Jr.
University of South Carolina, Columbia

"We have met the enemy and he is us." Pogo

Evaluation—mere mention of the word creates a feeling of apprehension in the mind of the veteran and strikes terror in the heart of the novice teacher. Yet there is probably no process more necessary than the periodic assessment of teaching skills. To the teacher, evaluation represents an opportunity to compare the strengths and weaknesses in preferred strategies and in general to upgrade the quality of one's instruction. To the building or departmental administrator, the process represents a relatively objective approach to determining whether the staff is performing at the level expected by the educational system and the community. To the school patron, evaluation represents a conscientious effort to maintain top-quality personnel in the classroom. And finally, to all parties, a uniform procedure of teacher evaluation is basic to the guarantee that the principles of due process of law and just cause for dismissal will be observed if it were to become necessary to fire a teacher.

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For the past two decades a growing emphasis has been placed on program accountability and consequently on the measurement of teaching effectiveness. Alice C. Omaggio et al. offer a thorough review of the research, a good assessment of the state of the art, and a synthesis of the best knowledge available on ways to evaluate the effectiveness of

foreign language programs. In addition, they provide one of the best bibliographies available anywhere on the subject.[1]

A look at the definitions of program evaluation given by Omaggio might cause one to question whether or not teacher evaluation is related in any way to program evaluation.[2] Patricia B. Westphal summarizes succinctly the relationship between teaching and learning:

> Obviously, what happens in the classroom is the key to success. The finest and most expensive collection of materials, the most sophisticated equipment, and the most carefully planned curriculum are only adjuncts to the complex interactions between and among the teacher, the students, and the subject matter which ultimately result in success or failure.[3]

Most assuredly, a program cannot be evaluated without taking into consideration teacher performance, and the teacher's effectiveness is expressed in terms of the degree to which he or she contributes to the attainment of the goals and objectives of the overall program. In spite of the vital link between program and instruction, however, it is necessary to study each as a separate entity. Only then can the two be joined to offer a means of measuring the overall effectiveness of the foreign language experience for the student.

More often than not, school systems provide for the periodic, systematic evaluation of teachers and use the information to make decisions on retention, promotion, tenure, and salary increases. But the teacher can do a self-evaluation that is independent of any other procedures and that can be used to provide immediate feedback about the quality of the students' daily learning experience. The methods suggested can be used to varying degrees by the teacher, either with or without the participation of students, colleagues, or administrators.

There are three sources of information that can be used as the basis for self-evaluation:

1. Scaled instruments, questionnaires, and narrative reports
2. Videotapes
3. Data on student performance.

Although each is effective individually, a combination of approaches generally affords the most thorough assessment and offers the teacher a better perspective for judging effectiveness in the classroom.

Scaled Instruments

Scaled instruments usually employ a graduated measurement between two extremes (e.g., satisfactory-unsatisfactory; effective-ineffective; good-bad; strongly agree-strongly disagree) and call for a value judgment by the person completing the form. The main advantage of the scaled instrument is that the responses can be reduced to numerical equivalents and submitted to statistical analysis, should the teacher so desire. Another advantage of the format is that the evaluator does not have the option of focusing on areas of strength or weakness but is obligated to assess all of the areas enumerated, provided a basis for judgment is present.

The questionnaire, as the name implies, is made up of one or more questions related to the act of teaching. While the spontaneous response offers obvious benefits, it does not lend itself well to analysis and seems to be most valuable when used to elicit general reactions or opinions, usually in conjunction with a scaled instrument.

Sometimes a narrative report is used, in which the teacher simply recounts what has happened during a class period and comments on several general areas such as planning and preparation, classroom control, use of instructional time, etc. The most apparent weakness of the narrative report is the lack of focus of the responses. Any evaluation (introspective or otherwise) must be time efficient. The narrative report runs the greatest risk of consuming time without providing useful information simply because the topical nature of the categories provides no guidance to help the teacher determine which characteristics of his or her own behavior to take note of and which to ignore. It is not uncommon for a single format to be used both as a self-evaluation and as the report of an outside evaluator. See Appendix I for examples of scaled and narrative reports.

As William R. Copie and David P. Butts indicate, the use of a written performance-rating implies comparison to an accepted standard, which may be well defined and explicit or intuitive and undefined.[4] Similarly, the assessment may—or may not—include and explore many dimensions of teacher performance. So there are certain limitations to the effectiveness of both the scaled instrument and the written report in self-evaluation.

Videotapes

During the past decade, the videotape recorder has become an increasingly common tool for self-evaluation of teaching. The evaluative process using the videotape recorder calls for the taping of one or more class sessions that can be analyzed later by the teacher. Daniel F. Detzner feels that the use of the videotape recorder offers several advantages over other methods of evaulation, beginning with the fact that the teacher can practice self-observation in private.[5] The teacher can see what has been done during a particular instructional sequence and can determine whether or not alterations should improve performance. Because nobody else will know whether it has been a particularly bad day or a particularly good one, the fear of loss of status is not present.

Preliminary research by Ned A. Flanders and subsequent study by Gertrude Moskowitz and Gilbert A. Jarvis have established that careful observation of the activities occurring in a learning situation can be useful in training teachers.[6] Detzner reports on a teacher self-appraisal system developed at the University of Minnesota in which the teaching act is categorized into three areas to be observed: methods, objectives, and expressions. As the teacher watches the videotape playback of the class session, the activities are identified according to the taxonomy established by the original researcher. Appendix II contains a description of the three categories and a sample of the form used to tally the observations.

According to Detzner, after a "cosmetic" taping session designed to acquaint both teacher and class with the process, five analysis sessions are taped. The teacher then views each session and prepares an objective analysis, using the tally form described above. Although somewhat tedious, the approach does appear to be effective. The teacher-researcher found, for example, that although he had a subjective impression that the discussion in a particular class had gone well, analysis of the videotape proved that the teacher did all the talking: the students had received a lecture. Because the intent had been for the students to "respond" rather than merely to "receive," it became clear that the teacher would have to stop dominating the discussions. Detzner is of the opinion that once a person becomes proficient at viewing and evaluating the playbacks, videotaping class sessions once or twice a year might be

enough to retain the skills acquired and to maintain an effective program of self-evaluation.

Data on Student Performance

A third approach that teachers can use to evaluate their effectiveness is the analysis of student performance. The purpose of any type of teaching evaluation is to determine the extent to which the objectives of instruction are being met and to provide an informational basis for modifying and improving teaching.[7] As a result, focusing on the accomplishments of the students according to previously established criteria is a viable approach and one that does not require additional forms, media, or consultants.

The simplest way to use student performance as a measure of teaching effectiveness is to tally the errors on an examination. Traditionally, learners' mistakes have been regarded by teachers of foreign languages as little more than annoyances inevitably present during the learning process. Within the context of self-evaluation, however, student performance on formal tests becomes another source of information with which to judge one's effectiveness in the classroom. In order to interpret data provided by students' responses on an exam, the teacher must first determine whether or not the test plan, items, and format are adequate. Norman E. Gronlund suggests the following check list:

Adequacy of the Test Plan

1. Does the test plan include a detailed description of the instructional objectives and the content to be measured?
2. Does the table of specifications clearly indicate the relative emphasis to be given to each objective and each area of content?
3. Is the standard of performance reasonable for the learning outcomes to be measured?

Adequacy of the Test Items

4. Are the types of test items appropriate for the learning outcomes to be measured?
5. Do the test items measure an adequate sample of student performance for each type of interpretation to be made?
6. Do the test items present clear and definite tasks to be performed?

7. Are the test items free from nonfunctional material?
8. Are the test items of appropriate difficulty for the learning outcomes to be measured?
9. Are the test items free from technical defects (clues, ambiguity, misappropriate reading level)?
10. Is the answer to each test item one that experts would agree upon?
11. Are the items of each type in harmony with the rules for constructing that item type?

Adequacy of the Test Format

12. Are the items that measure the same instructional objectives grouped together in the test?
13. Are the test items arranged in order of increasing difficulty within each section of the test and within the test as a whole?
14. Does the item layout on the page contribute to ease of reading and ease of scoring?
15. Are the test items numbered in consecutive order?
16. Are specific, clear directions provided for each section of the test and for the test as a whole?[8]

Once a structurally sound test has been prepared and administered, a count of student mistakes must be recorded. Generally, the mistakes will be categorized according to the linguistic or communicative skill required for the correct response. It is usually the specific content of the unit of instruction that defines the categories (e.g., formation of a particular tense, noun-adjective agreement, use of pronouns, knowledge of content of a reading selection, sensible response to a personalized question).

The tally will indicate any area in which there is abnormally high frequency of errors. When such a "loading" occurs, the teacher should mentally recreate the period of instruction or refer to the lesson plan for the topic under investigation in order to draw some preliminary conclusions that might explain the reason for the excessive number of mistakes. Frequently, lack of in-class practice for students or inadequate presentation time by the teacher will be the source of the problem. Less often, a poor or incomplete understanding by the teacher of the concept being taught may be the reason for poor student performance. Once the problem is identified the instructional strategy can be modified, and the self-evaluation has served its purpose.

Conclusion

Regardless of the self-evaluation strategy selected by the teacher, a word of caution is necessary. Horton has determined that most teachers readily identify their own weaknesses, but they have great difficulty in finding their strengths. One explanation is that we, as teachers, often subconsciously set extremely high goals for ourselves in the classroom. When we fail to attain these goals, we begin a program of self-abasement that itself weakens further our effectiveness in the classroom. So, although self-evaluation makes an extremely valuable contribution to the information base needed to improve performance, it may be advisable to call in another observer from time to time. This visitor—who may or may not be a foreign language teacher—is needed to find the strengths we have failed to see and to ask the questions that will shed more light on the appropriateness of techniques and strategies being used to teach the students. Ultimately, however, change in teacher behavior occurs only when the individual recognizes the need for change—not when someone else points out that need. The very nature of self-evaluation makes the process a crucial element in the improvement of teaching skills in the foreign language classroom, and helps us reassure ourselves that, in fact, we are becoming better teachers.

Appendix I

Self-Evaluation/Observation Report Forms

Form A: This numerical response format is designed to be used either as a self-evaluation instrument or as an observation report.

Evaluation of Teaching Skills

Based upon your perception or observation, respond to each of the items using the following key:

4 strongly agree	NA not applicable
3 agree	NB no basis for judgment
2 undecided	
1 disagree	
0 strongly disagree	

Subject Matter Competence

____ 1. The teacher speaks fluently the language being taught.
____ 2. The teacher has a high level of comprehension of the spoken language being taught.
____ 3. The teacher reads fluently the language being taught.
____ 4. The teacher writes fluently the language being taught.
____ 5. The teacher is sufficiently familiar with the literature of the language being taught to enable him or her to teach it at this level.
____ 6. The teacher demonstrates sufficient insight into the society and culture of the language to be able to integrate this into daily activities.

Establishment and Attainment of Goals of Instruction

____ 1. The students are given ample opportunity to hear the language used in context.
____ 2. The students are given the opportunity to speak the language in context.
____ 3. The teacher helps the student learn to read with comprehension without translation.
____ 4. The students are taught to write with accuracy of structure, adequate use of vocabulary, and creativity appropriate to the level of instruction.
____ 5. The teacher gives the students a reasonably good understanding of the meanings and connotations of the foreign language in terms of the culture.
____ 6. The students are able and willing to communicate their personal feelings in the foreign language appropriate to the level of instruction.
____ 7. The students have a clear understanding of the goals and objectives of the course.
____ 8. The course objectives are specific enough to allow the student to know when he or she is making progress.
____ 9. Within the context of the course, the student can set and achieve some of his or her own goals.

____ 10. The student understands the relationship between this course and his or her broader education.
____ 11. The amount of material to cover is reasonable.
____ 12. The materials used in the course are up-to-date and culturally accurate.

Classroom Management and Instruction

____ 1. Lesson plans are worked out carefully and are always available.
____ 2. Each presentation is planned carefully around specific goals and problems related to the learning of foreign language(s).
____ 3. The presentation is lively and varied.
____ 4. There is little talk in English "about the language."
____ 5. Each presentation promotes active involvement in learning for each student.
____ 6. Out-of-class assignments are explained carefully and begun in class with effort made to eliminate busy work.
____ 7. The teacher is quick to identify individual differences in learning style and adapt instruction to accommodate the variety.
____ 8. The teacher provides an opportunity for remedial instruction.
____ 9. Evaluation and feedback is recurrent and planned.
____ 10. The teacher is skillful at rating performance in all major aspects of the basic skills.
____ 11. The teacher uses visual aids in the presentation.
____ 12. The teacher generates interest in the culture of the language(s) being taught.
____ 13. The teacher establishes and maintains both respect and rapport with the students.
____ 14. The teacher is sensitive to the reactions of the students and capable of handling unexpected situations.
____ 15. The teacher is capable of running the machines and equipment necessary for the teaching assignment.
____ 16. The teacher effectively integrates the classroom and the media (language laboratory, etc.).
____ 17. The teacher is open to suggestions made by colleagues and/or other qualified persons.

____ 18. The method of presentation chosen for the specific content is clear and effective.
____ 19. The instructional approaches are designed to cultivate interest and to motivate the students to achieve.
____ 20. Instruction in grammar seeks to clarify relationships and concepts rather than to stress rote learning.

Professional Attitude

____ 1. The teacher maintains a familiarity with current professional literature and is interested in developments in the teaching of foreign languages.
____ 2. The teacher relates his or her field to other courses in the school and establishes the desirability of a language in such a manner that students are motivated to become competent in the language(s).
____ 3. The teacher does not allow outside interests to interfere with daily classroom performance.
____ 4. The teacher is in good physical and mental health and apparently able to work to capacity throughout the day.
____ 5. The teacher is self-confident and has a positive self-image.
____ 6. The teacher works well with colleagues and administrators.
____ 7. The teacher dresses appropriately and conducts himself or herself professionally.
____ 8. I would be willing to accept this person as a colleague and have him or her teach with me in my field.
____ 9. I would hire this person.

Name of Teacher: _____

Name of Evaluator: _____

Title of Evaluator: _____

Date: _____

(This form is adapted from an earlier one developed by the Illinois Department of Education.)

Form B: This form, initially developed at Urbana High School, Urbana, Illinois, is designed for responses from both evaluators and teachers. It is presented here in modified form.

Evaluation Form for Instructional Improvement

Name: _____ Grade level: _____ Period: ____

Date: _____ Name of Evaluator(s): _____

Directions: Rate each criterion listed according to the following scale:

1 Unsatisfactory
2 Fair
3 Satisfactory
4 Good
5 Excellent
NB No basis for judgment

Criteria Teaching Function	Rating Observation No.
1. Has control of classroom	1. 2. 3.
Evaluator's comments (if desired): _____	
Teacher's comments (if desired): _____	
2. Has rapport and communicates with students.	1. 2. 3.
Evaluator's comments: _____	
Teacher's comments: _____	
3. Has knowledge and command of subject matter	1. 2. 3.
Evaluator's comments: _____	
Teacher's comments: _____	
4. Evidence of planning and preparation	1. 2. 3.
Evaluator's comments: _____	

Teacher's comments: _____

5. Is flexible in the handling of a group or presentation of a lesson or unit — 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

6. Uses variety of materials and techniques—tries new ideas — 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

7. Has a sense of humor and a positive attitude toward young people — 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

8. The objective(s) of the lesson are made clear both implicitly and explicitly — 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

9. Uses instruction time efficiently — 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

10. Shows ability to meet unusual or difficult situations in a mature manner and uses good judgment — 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

General Operational Function

11. Works well with others—departmental and other faculty 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

12. Keeps accurate records appropriate to the needs of the school and/or district and submits reports as requested and on time 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

13. Follows school procedures and/or seeks answers to procedural or policy questions if uncertain 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

14. Uses method of evaluation of students' work that has supporting rationale 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

15. Uses professional services of supportive personnel when indicated—works with them for solution of problem 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

16. Handles behavior problems personally when possible 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

17. Performs building responsibilities—at door between periods, care of school property, sees that safe conditions are maintained, etc. 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

18. Available for conference and/or professional matters 1. 2. 3.

Evaluator's comments: _____

Teacher's comments: _____

General comments: _____

First evaluation: _____

Second evaluation: _____

Third evaluation: _____

Signature/Date: Evaluator _____

Signature/Date: Teacher _____

Appendix II

Categories of the Teaching Act (Detzner, 1975)

A. Methods: the types of strategies used by an instructor to communicate ideas.

Teacher Talk

1. Lecture—teacher talk or information giving
2. Question—teacher requests specific information
3. Demonstrate—teacher supplements talk with visual clues or external props
4. Direction—teacher commands or insists that students comply
5. Mastery—teacher drills or practices specifics with students

6. Problem solving–teacher sets or poses a situation which requires the student to arrive at a predetermined solution

Student Talk

7. Clarification–teacher permits student to express or elaborate feelings, opinions, or thoughts without interruption.
8. Inquiry–teacher pursues and challenges student statements, or permits students to question.
9. Dialogue–teacher allows students to interact, react, and discuss a topic or idea with interjections, but not inhibiting behavior

B. Objectives: the intentions of the instructor for the students

Affective

1. Receive–teacher intends for student to listen or be conscious of current classroom activity
2. Respond–teacher intends for student to comply
3. Value–teacher intends for student to realize the worth of information, idea, belief, or concept, by utilizing words like "good," "beautiful," "excellent," etc.

Cognitive

4. Know–teacher intends for the student to recall specific information, for which there is only one correct answer.
5. Comprehend–teacher intends for the student to translate, interpret in his own words, predict, or summarize given material
6. Apply–teacher intends for the student to use the information in a situation that is different from the situation in which it was learned.
7. Analyze–teacher intends for the student to separate, compare, and establish relationships between concepts, information, and ideas
8. Synthesize–teacher intends for student to combine previously learned information, opnions, and concepts into an original entity that satisfies the student.
9. Evaluate–teacher intends for the student to make a choice or selection from a predetermined number of alternatives

C. Expressions: verbal and non-verbal behavior of the teacher towards the student

Verbal

1. Support–teacher praises, repeats student response, or uses student's idea

2. Helping—teacher repeats statement or gives cues and assistance
3. Receptive—teacher indicates to student that lines of communication are open
4. Routine—teacher uses expressions that communicate neither support nor repression
5. Inattentive—teacher disinterest, impatience displayed by statements like "hurry up," "not now"
6. Unresponsive—teacher openly ignores student question, request, or response
7. Disapproval—teacher admonishes, reprimands, threatens student

Non-verbal

1. Support—teacher gestures, expression, tone convey approval
2. Helping—teacher gestures, pointing assist student
3. Receptive—teacher maintains eye contact with student
4. Routine—teacher behavior neither encouraging nor inhibiting
5. Inattentive—no eye contact, teacher's body language demonstrates general unwillingness to listen
6. Unresponsive—teacher uses gestures that openly ignore student
7. Disapproval—teacher frown, gestures, voice tone conveys dissatisfaction with student behavior

Videotape Observation Form

	Objectives			Expressions	
Stop	Method	Affective	Cognitive	Verbal	Non-verbal
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					

(Continue numbering to accommodate the total number of observations. Method, Objective, and Expression will be identified by number only.)

Notes

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